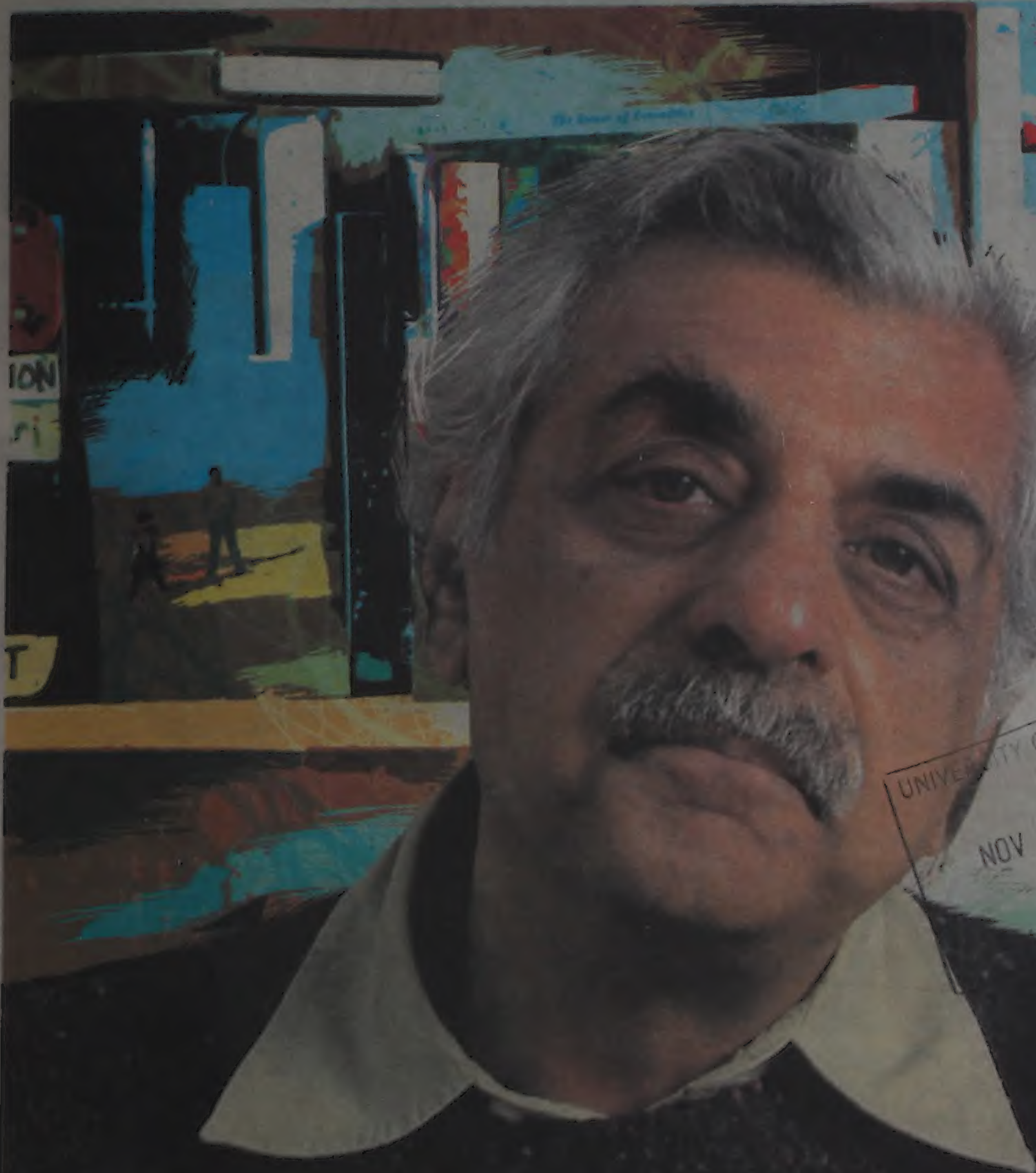
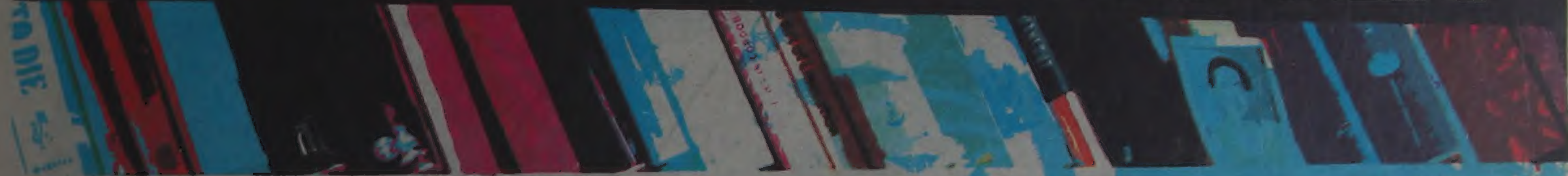


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VUEWEEKLY



TARIQ ALI

Renowned author and activist challenges myths
at the Parkland Institute's annual conference
[Malcolm Azania / 7]

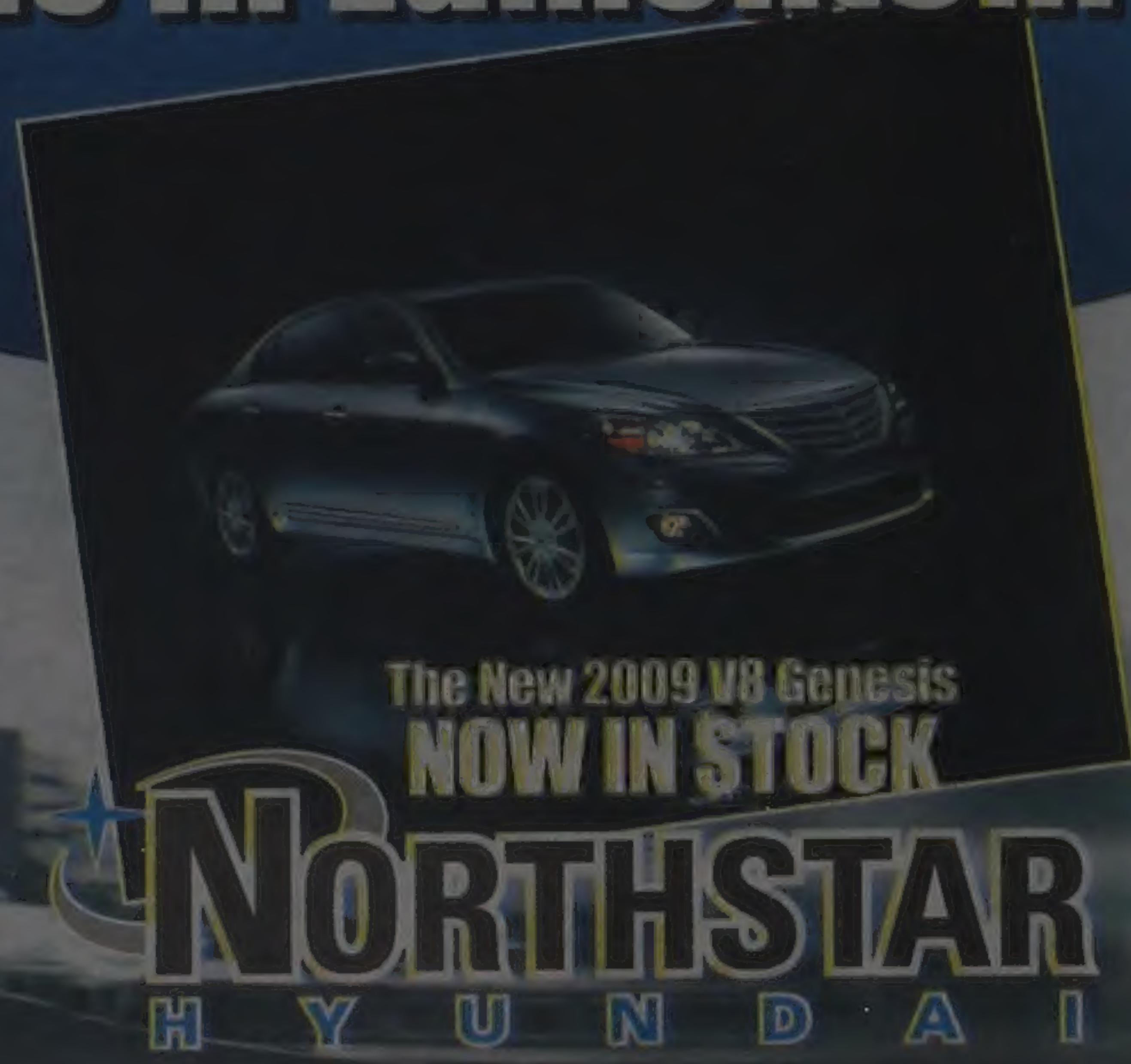
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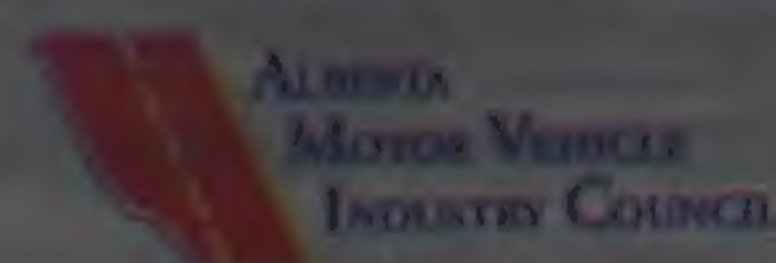
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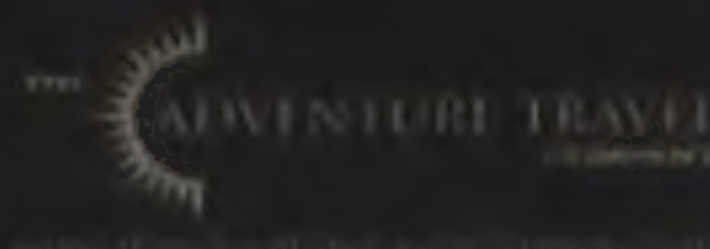
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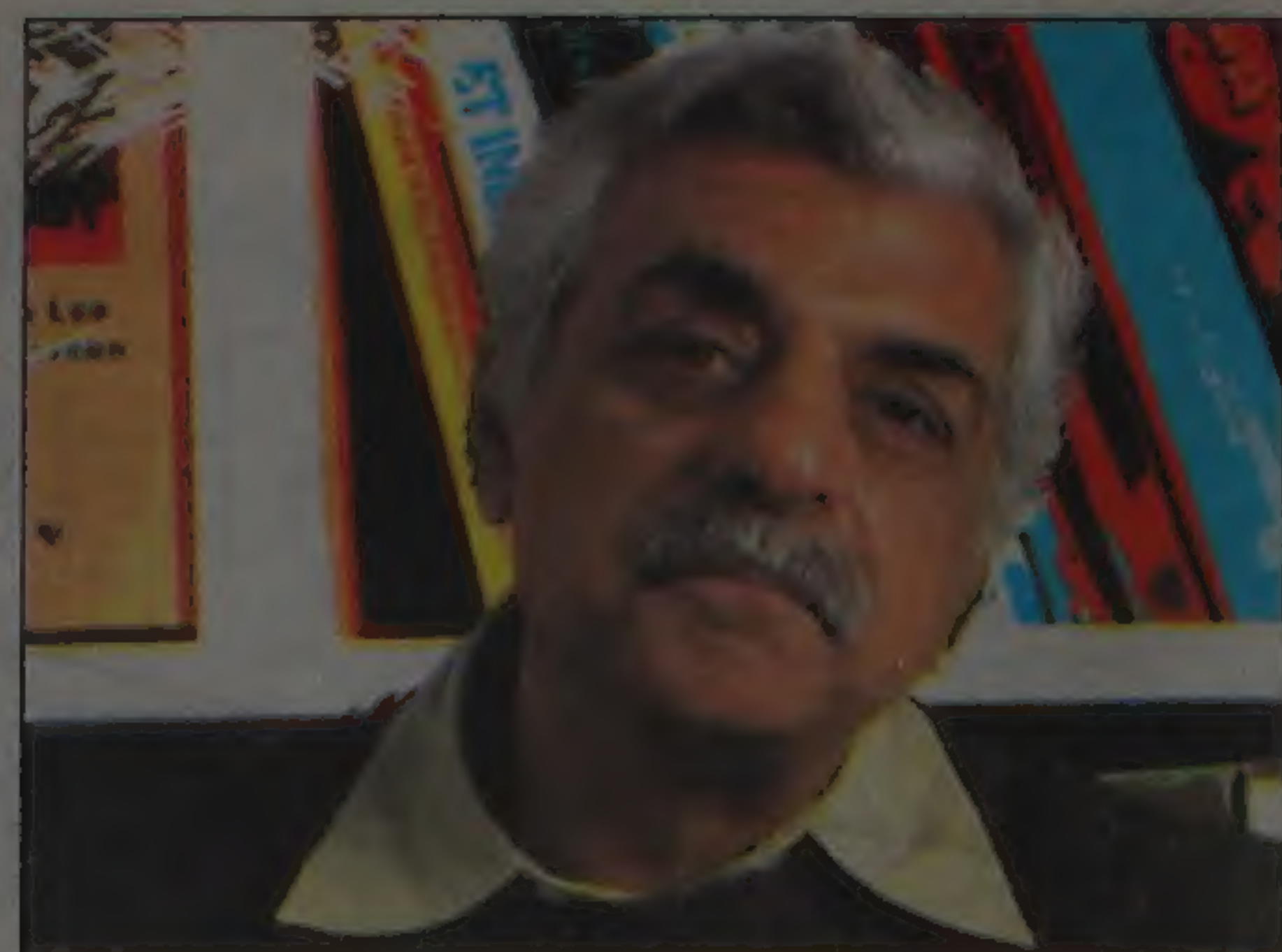
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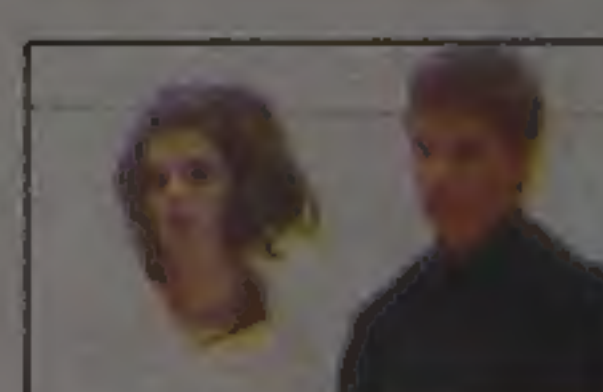
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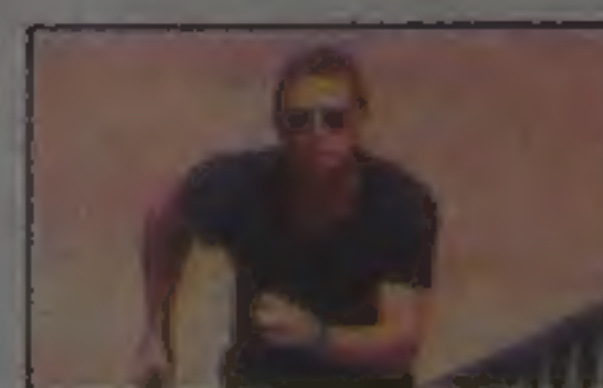
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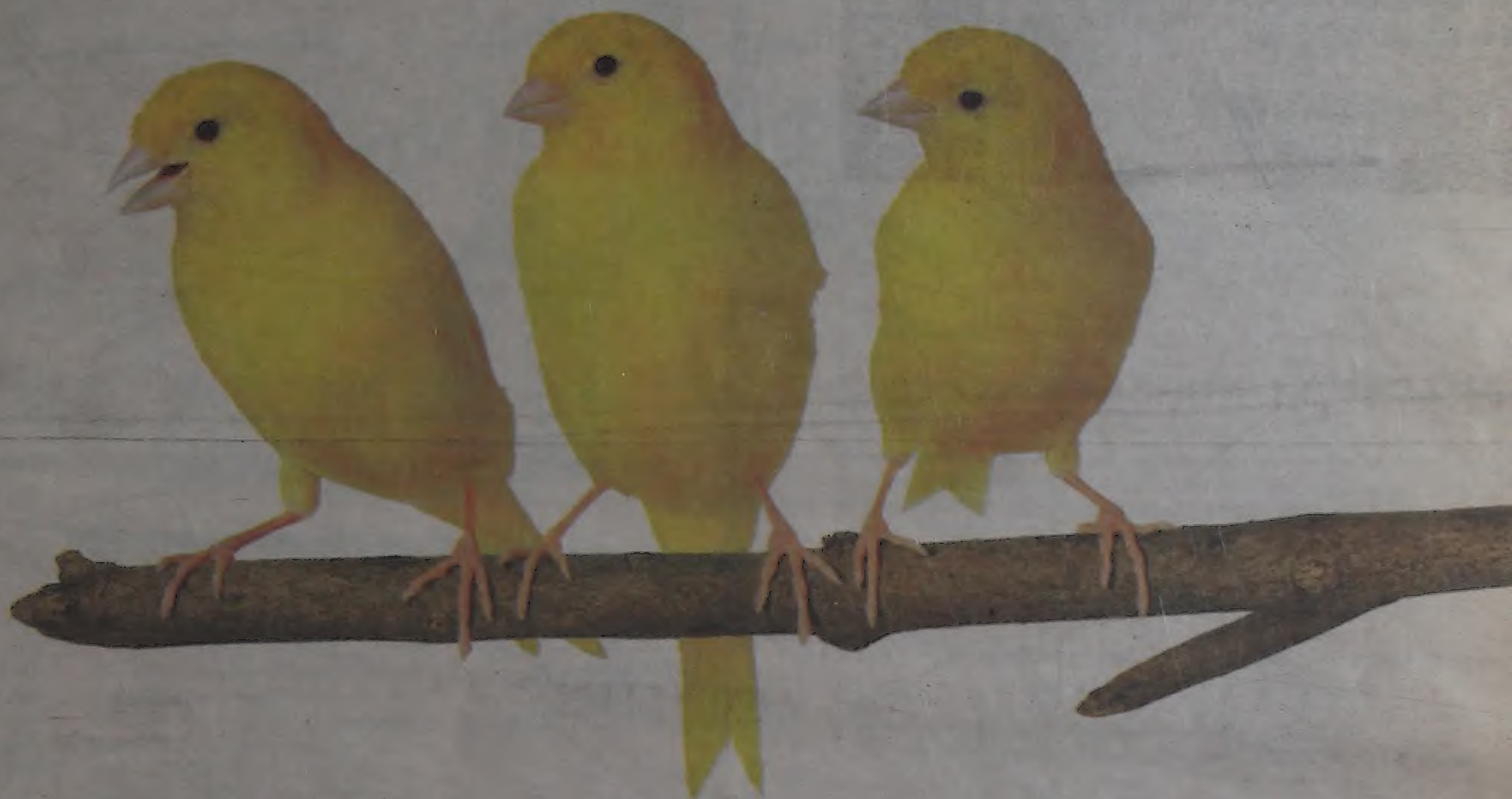
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NOV 13 - NOV 19, 2008

VUEWEEKLY



Nell it's 40 below ...

OTT HARRIS / ott@vueweekly.com

There were a couple of jarring images delivered to me last week on an otherwise predictable Thursday. The first was seeing outgoing Alberta Liberal Leader Kevin Taft uncharacteristically clad in a black stetson and a bolo tie. The second was the image in my mind's eye of spending a lifetime answering questions from incredulous out-of-town friends asking me if it was actually true that the rodeo is Alberta's official sport.

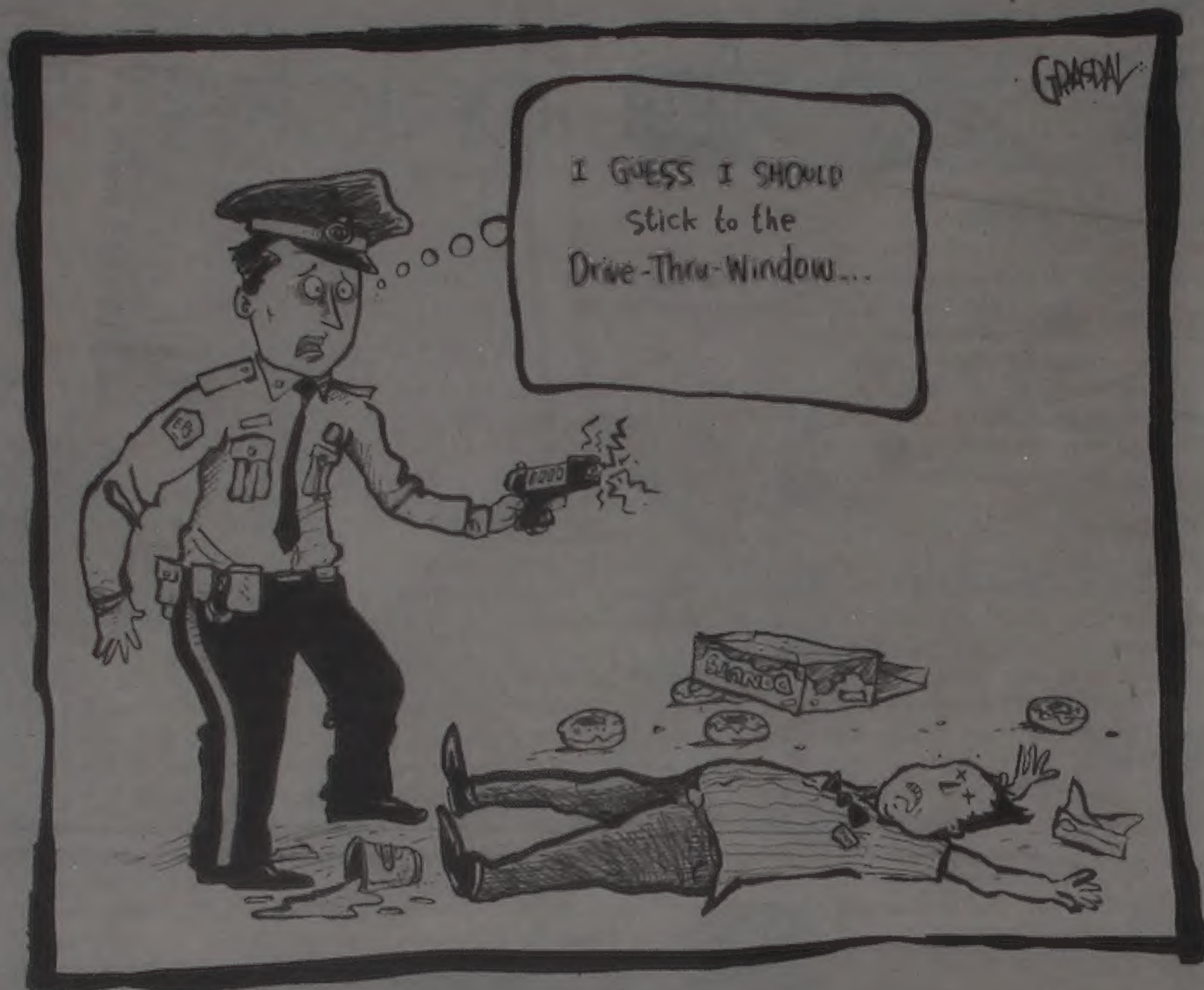
It's a mental image that just might become a frightening reality if the legislature passes a private members bill Taft announced he will introduce on November 24. It's surprising as it may be, to Taft's credit the idea seems to come from a legitimate love for the rodeo. "Rodeo is a reflection of the heart, soul and history of Alberta. And it's a heck of a lot of fun, too," Taft said in the legislature. "As a rodeo man from way back, I think it's well past time that we give rodeo its due."

As heartfelt as the notion appears to be, it's a terrible idea, even setting aside the hyperbole contained in Taft's statement.

First off, if Albertans actually felt the need to have something as odd as an official sport, one would assume a pastime which more than a handful of Albertans actually participate in might be more appropriate. What rodeos mean to most Albertans today are once-a-year corporate spectacles in which overpaid rodeo professionals on a continental circuit make their way into town to give office workers an excuse to wear jeans instead of slacks for a week.

But the biggest reason to reject the idea is, despite official claims of rodeo's underlying concern for animal welfare, there should be no place in a modern province for a sport that subjects animals to physical harm and mistreatment for entertainment. While rodeos may follow the letter of our weak animal protection laws, few honest people would deny that roping an animal running at full speed, flipping them in the air and tying their legs together could be considered anything but gross mistreatment. Even some rodeos are beginning to ban certain events—including calf-roping, team-roping and steer wrestling—which still take place at Alberta rodeos.

The only bright light is that private members bills rarely see the light of day in Alberta. Let's hope for once that the Conservatives stick to their usual record. ▽



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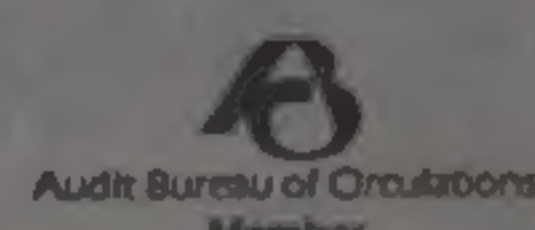
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MAIL LETTERS

TIME TO GET OVER ARTS CUTS

Steven Sandor seems to be a pretty cool guy. But as a musician, I am *still* not losing sleep over the "cuts" ("The money vs the music: round 2," Nov 6 - Nov 12, 2008). Can't we all finally get past the whole "evil Conservatives" are cutting funding rhetoric? Life is hard and brutish enough without being reminded of the horrific art cuts of 2008!

In fact, federal arts funding and grants, along with AFA, have increased. If we really cared about the musicians starting out, the clubs would have to pay original musicians more than \$0.25 for filling half the club. Musicians can put that form of "increased funding" toward recording. This would make it so all bands that want to work hard and write great music are able to be heard. Bands also won't be left out in the cold by biased and selective arts councils.

Besides that, we cannot blame the federal government because people record their demos on their computers and not in studios. If you need the federal government's funding to make art, you're a liar, not an artist. Arts funding is called a day job. Everyone is in a band. Everyone has a free MySpace page. Artists should be compensated for their

work by people who pay for their service and the clubs who take the money from those people. Being an artist is about rebelling against pragmatic governments anyway, man! I would rather keep the government biases out of my rock 'n' roll music; we might start having to actually pay taxes on shows we play.

The election has been over for a month and this is still the biggest political issue that people seem to have; not the declining economy or healthcare, but a muddy truth about Harper's will to destroy artists!

JAMES VAUGHAN



FALLOUT BOY

Dude, that's funny as hell ("The masterpiece of *Fallout 3*," Nov 6 - Nov 12, 2008). I'm sitting here at work and all I'm thinking about is getting back into the *Fallout 3* wastelands. I just killed the ant queen and it was a tough mission. And it was only a side quest! I'm with ya in calling

this the game of the decade! I can't wait to get out of work to go play. I think I even dreamt about it last night! Rock on. I just had to share my joy as well.

ERIC ALBENZE

SAVE SOME CASH, LEAVE THE WIRES

As city council grapples with a proposed tax increase in the double digits, there is one bit of unnecessary spending in the budget that has been overlooked so far. City administration is proposing to spend \$4 million in 2009, and \$11 million over the next few years to dismantle the trolleybus wires. While city council has approved the phase-out of trolley service, there is no pressing need to take down the wires, as they pose no imminent danger of falling down. Indeed, wires in the Highlands have been left up for 11 years since trolley service was ended in 1997, with no liability risk to the city. For city council to spend this much money on an unneeded project, when it is being proposed to not open two completely built LRT stations to save money is foolish.

MICHAEL MARRIOTT

Vue Weekly welcomes reader response, whether critical or complimentary. Send your opinion by mail (Vue Weekly, 10303 - 108 Street, Edmonton AB T5J 1L7), by fax (780.426.2889) or by email (letters@vueweekly.com). Preference is given to feedback about articles in Vue Weekly. We reserve the right to edit for length and clarity.

The time is right for a palace revolution

Renowned author and activist Tariq Ali comes to town to headline the Parkland Institute's annual fall conference

MALCOLM AZANIA / malcolm@vueweekly.com

As the story goes, the Rolling Stones wrote their classic song of rebellion, "Street Fighting Man," to honour the internationally renowned radical activist, author and atheist **Tariq Ali** after Mick Jagger saw him speak at a 1968 anti-war rally at the US embassy in London.

Born in Lahore, Pakistan, Ali has lived in exile since the 1960s in opposition to Pakistan's then-military dictatorship. A longtime editor at the *New Left Review*, Tariq Ali has authored and edited numerous books on history and politics, including the classic *The New Revolutionaries* and more recently *The Clash of Fundamentalisms*, which investigates US power and its role in the creation of global terrorism.

A novelist, Ali has published four books of his "Islamic Quintet" which portray Islamic civilization counter to western orthodoxy, and the first two volumes in his "Fall of Communism" trilogy. Tariq Ali has also written stage- and screenplays, and is currently writing an opera about the late Iranian Ayatollah Khomeini. His most recent book is *The Duel: Pakistan on the Flight of American Power*.

Ali will deliver the closing keynote at the Parkland Institute's annual fall conference, *The Moral of the Story*, on Sunday, November 16 (2:45 pm), speaking on western diversity and freedom of expression following the demise of the USSR, and how the market became supreme.

Tariq Ali spoke with *Vue Weekly* by telephone from his home in England a week before the recent American election. Here is some of what he had to say on Afghanistan, US hypocrisy and what the Obama presidency might mean.

VUE WEEKLY: Some say recent US airstrikes in Pakistan will quicken the rise of Pakistan's Taliban to state power. Will they?

TARIQ ALI: [The imminent fall of Pakistan] has been the standard view of many mainstream western journalists for five or six years now. And it's completely misguided. I think the big problem in Pakistan is not the danger of Talibanization. These people who are pro-Taliban are a tiny minority. The real

PREVIEW

SUN, NOV 16 (2:45 PM - 4:00 PM)

TARIQ ALI

THE DICTATORSHIP OF CAPITAL: ITS IMPACT ON POLITICS AND CULTURE
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problem is the social break-up of the country as a result of incredibly difficult living conditions for the people. The notion that a group of Taliban or pro-Taliban or jihadi terrorists ... have the capacity to take Pakistan's nuclear facilities in a country where the military is half-a-million strong is mind-boggling. It can't happen.

VW: What effects are these attacks by the US having in Pakistan?

TA: [These attacks] are increasing Pashtun nationalism because [the strike zones] are the areas inhabited by Pashtuns. The second impact of this is inside the army, where it's creating a great deal of anger amongst junior officers and ordinary soldiers who feel that they are being made to do the dirty work of the United States in Pakistan, instead of defending their country.

There is a danger if this carries on and isn't brought under control by the new US administration after January, then you could have a destabilizing impact inside Pakistan itself.

I don't think India has a problem [from such destabilization], but I think the real problem will be inside Pakistan where living conditions will get worse.

As far as Afghanistan is concerned, this country is already in a mess. It's occupied by the NATO powers, the United States principally, but Canada has troops there ... and all the reports coming out of Afghanistan from all sides indicate that this is a war that has gone badly wrong, that NATO has killed too many innocents in its bombing attacks, that the regime in Kabul is isolated and its reach does not really extend beyond Kabul, and that senior people inside the government [and] army are sympathetic to the neo-Taliban, the group that has re-formed itself with lots more sup-

port since the NATO occupation, which is why the United States and NATO are talking in secret negotiations with the Taliban, and why their puppet in Kabul, [President Hamid] Karzai, is constantly pleading with the Taliban to join his government.

VW: How does the Canadian military occupation affect Afghanistan?

TA: To be perfectly frank with you, if you questioned most people in Afghanistan, they would say they don't see too much difference between the United States and Canada any longer. They feel [the same way] even about many Europeans—that they just do what the Americans tell them to do.

The last Canadian prime minister who tried to strike out an independent position for Canada was Pierre Trudeau. Since that time, things have got worse. Though after 9/11, Chrétien wasn't as much of a Washington stooge as Tony Blair ... basically there was very little opposition from the Canadian political establishment to what was going on.

And you know, it's now ironic that Stella Rimington, the former head of British intelligence, said that she thought it was a big mistake to over-exaggerate the impact of 9/11; she said it was a terrorist attack, nothing more than that, and that the "War on Terror" was a misguided notion. And these are some of the things that peo-

ple like me were saying at the time, and we were denounced for this. But this is now common sense, certainly inside sections of the European intelligence community.

For Canada to show its loyalty to the United States by sending troops to Afghanistan in the big crisis after 9/11 is one thing. For it to keep its troops there once it became clear that these groups had no role whatsoever in finding Osama bin Laden, and basically were involved in occupying a country thousands and thousands of miles away, is something else. And if it ends up with the Taliban joining—or forming—the government in Kabul supported by the United States, then the irony will truly be beyond imagination, because it will show how far things have moved. Will Canada and these other European countries who support the United States then carry on doing so?

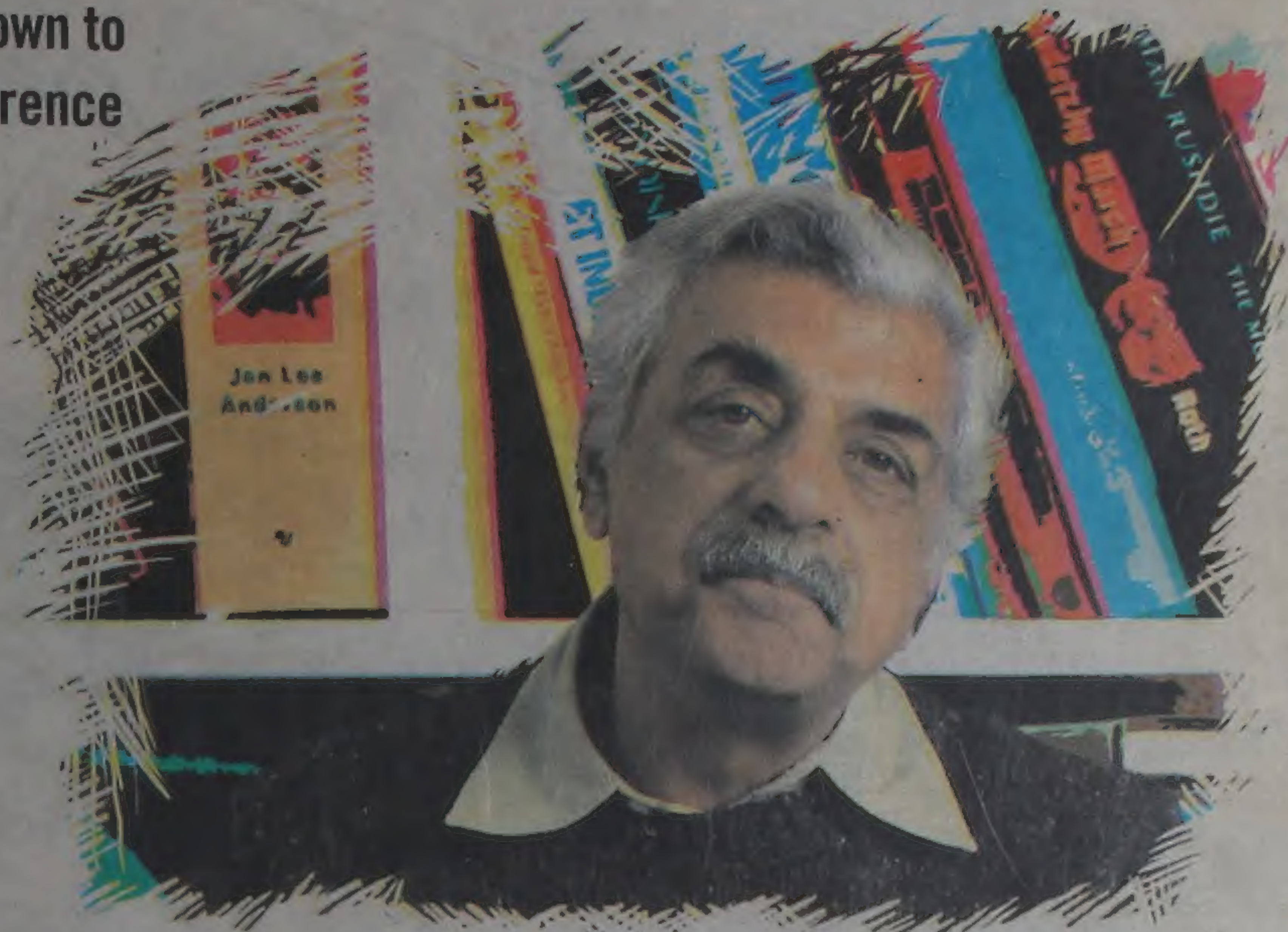
[Occupying powers] who created the problem, whose presence is exacerbating the problem, are not in a position to solve it because what the occupation of a country does is disrupt its organic development as a nation or a state. There should be an immediate withdrawal of all foreign troops both from Afghanistan and Iraq. That these countries will need some help is obvious. But this help should come from their neighbours. That is how and why the exit strategy needs to be organized.

VW: What western attitudes do you think help justify the illegal US-UK war in Iraq?

TA: Just think about it: over a million Iraqis have died, there are two-and-a-half million refugees. The social infrastructure of the country has been destroyed, there are unrecorded deaths beyond the millions, the condition of children is miserable and appalling—this happened as a result of the invasion and occupation of Iraq. If there were no double standards in this world, Bush and Blair and the other leaders who went to war really would be tried as war criminals, because these are crimes. But it will never happen, because it's the West that determines the rules, and it's the West who sets up the court.

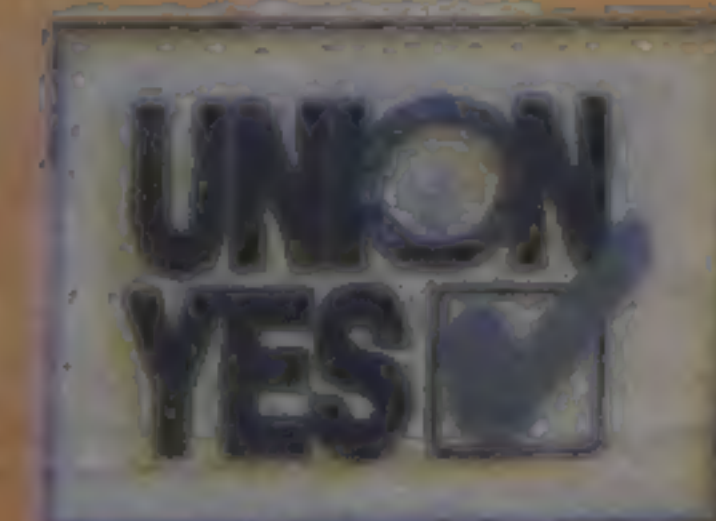
Milosevic of Serbia was tried for the events in Kosovo where the figures of death, appalling though they are, are at most, two-and-a-half thousand. How does that compare with what happens in Iraq? So it's one law for a government which is not friendly with the US, and totally different laws for when the West goes in and does the business itself. And the same can be said for Afghanistan. The fact is that the deaths of Iraqis or Afghans or Pashtuns don't matter in the Western world, by and large for most people, because they think that western lives are somehow superior.

CONTINUES ON PAGE 17



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Enforce the law, that's your job

Provincial, federal health ministers can no longer
 turn a blind eye to violations of Canada Health Act

DAVID EGGEN / friendsofmedicare.ab.ca

Most Canadians have known for some time that something serious was wrong with healthcare policy in this country, and now there is plenty of evidence to confirm our suspicions. A groundbreaking report released October 6 by the Canadian Health Coalition lays it on the line: without a serious commitment to strengthening and expanding our public medicare system most Canadians will be paying more, waiting longer and getting a whole lot less.

The findings of the study, *Eroding Public Medicare: Lessons and Consequences of For-Profit Health Care Across Canada*, speak for themselves:

- The report documents 89 suspected violations of the Canada Health Act in five provinces, where clinics told the researchers they would sell queue-jumping for fees or user charges that are unaffordable for most people.
- Many clinics sell unnecessary procedures and tests to those "customers" who can afford cash payments that range into the thousands of dollars.
- In regions with a high density of for-profit clinics there is evidence of higher wait times as money and staff are taken out of the public healthcare system.
- Evidence of higher costs in profit-seeking clinics was found.

An example of this trend has arrived in Alberta, in the form of the for-profit Copeman Health Centre recently opened in Calgary. To be sure, Don Copeman, the founder and CEO, has developed an interesting concept for a clinic: he puts doctors, nurses, nutritionists, fitness experts, psychologists and other healthcare practitioners under one roof to provide patients with preventative health care, diagnosis, advice and support. What a great idea!

The only problem with this innovative approach is that he charges \$4000 just to join his "club" and \$250 a month after that. In addition, the clinics will charge an extra bill and make claims to Alberta Health and Wellness for medically necessary services to boot. To give you an idea of the amounts we're talking about here, each doctor the centres will bring in an estimated \$1.5 million per year in addition to the revenues the clinic receives from Medicare.

So how do the Copeman Health Centres stack up to the first three principles—comprehensiveness, universality and accessibility—of the Canada Health Act? Not very well.

1. Comprehensive coverage of all medically required services: if the clinics are charging \$4000 to join plus an additional \$2900 in annual fees, is that in the spirit of comprehensive coverage?

2. Universal coverage for Canadians regardless of income: how many of you reading this column now could afford to



pay Copeman's fees to walk through the door of one of his boutique clinics?

3. Healthcare must be accessible to all residents, uninhibited by user fees: obviously this isn't the case at the Copeman Health Centre.

At a recent Friends of Medicare news conference on the issue, Mr Copeman decided to show up—with his lawyer in tow, of course—and wanted to have a debate on the issue, right then and there, in front of at least 20 media and 50 angry Medicare supporters. Fighting back tears, Copeman crashed the news conference and told the cameras that he just wanted to set up a clinic to help his family, to make things better. He told the assembled media that he was a friend of medicare too, and had a sign in his clinic's window to that effect.

However, on that same day, it was revealed that the doctors at this new clinic shut down their public practices in Calgary and told their patients if they wanted to keep seeing them, they could sign up with the Copeman clinic. In his Vancouver clinic patients without the money to pay are simply not served.

THE CANADIAN Health Coalition study shoots a big hole into the mythology of "choice" and "taking pressure off the public system" that private medicine advocates like Copeman go on about. How many of us can "choose" to pay \$13 000 to \$20 000 for knee surgery? Or \$250 a month just to "retain" the services of doctor? Private procedures and private insurance simply cost too much for most Alberta families to afford.

Why is there a demonstrable increase in wait times in areas where there are concentrations of for-profit clinics in operation? The answer is simple: these clinics are siphoning scarce personnel from local hospitals and the public healthcare system to staff their clinics, exacerbating already severe shortages in the public system.

Canadians know they are better off with public healthcare, and those who seek to dismantle the system know they face an uphill battle to convince us otherwise. Public healthcare covers everyone, no one has to worry about whether they

can afford the care they need. It's a tough sell for private clinics to convince us that we should pay more—a lot more—when most of us will just end up with less.

Medicare was established in the first place because for-profit health costs were spiralling out of control. It was, and still is, the most cost effective way to deliver health care. Canadians should be proud that we led the way internationally in developing a public health model that is universally recognized as both efficient and socially responsible.

Certainly we need to revise and expand our public healthcare system to make it better, but both the Canadian Health Coalition report and good old-fashioned common sense tells us that two-tier, for-profit healthcare is hardly the best way to go. For-profit clinics represent an increasing and serious threat to Albertans' health and pocketbook, and it's time for citizens to start demanding that our provincial and federal governments act to protect our public system, enforce the spirit and letter of the law and save us all money by standing up to for-profit health entrepreneurs. That's why, now that these suspected violations have been brought to light, Friends of Medicare is calling on both the provincial Minister of Health and Wellness Ron Liepert, as well as the newly appointed federal Minister of Health Leona Aglukkaq to do something about it.

Recent events in the world's financial sector are an obvious reminder that the absence of regulation and enforcement leads to instability and gross inefficiency. It's a game we simply cannot afford to play with our public healthcare system. We fought hard for a Medicare system where everyone is covered and no one goes broke paying for hospital bills. Let's get down to the business of making Medicare stronger, starting by enforcing the rules set out by provincial and federal law. ▀

David Eggen is the executive director of Friends of Medicare, a provincial coalition of individuals and organizations whose object is to raise public awareness on concerns related to Medicare in Alberta and Canada.

Engaging minds

Inaugural Festival of Ideas examines
 fear and happiness in the modern world

MARY CHRISTA O'KEEFE / marychrista@vuwweekly.com

Almost every festival can lay claim to being about ideas. Certainly creative events like LitFest, our handful of film festivals, the Works, the Fringe, and even musical extravaganzas like the Edmonton Folk Fest have plenty to fill willing minds, while interdisciplinary fests like Exposure also offer content that inspires thought. Yet most public cultural celebrations downplay their intellectual sides, playing into the old saw that thinking is hard work, anathema to entertainment, death at the box office. Posters, websites, and marketing managers and festival directors reassure us that their festival fare is unthreateningly enjoyable and geared for the broadest of audiences, punctuated by tasty snacks.

Evidence is mounting, however, that the public is actually hungering for thought and meaning. There may be a profusion of dumbass-ness, from moronic "reality" shows to ridiculous techno-geegaws on social networking sites, but there's also a push towards popular intellectualism: several TED talks have become viral online, on topics from social learning of crows to the neuroscience of cognition related by a brain researcher through her visceral experience of enduring a stroke. *Scientific American* is packaging cruises for tourists who want a little Big Bang action with a stop-over in Aruba. Bloggingheads.tv is showcasing discussions conducted over webcam between activists, politicians, scientists, writers and other thinky-think types coming from different perspectives.

Of course, these are interactions with ideas that are somewhat dislocated from the minds generating them, either dispersed across the fog of the web or when pegged to a place, yoked to New York or another massive metropolitan centre of learning and culture. Even the most responsive interactive site or real-time webcast is a much different experience than being able to engage and participate in a more traditionally human way, in the embrace of your local community.

It's this context—a spirit of engagement—that the founders and builders of the **Festival of Ideas** had in mind when they were bringing it into being.

"The festival is designed to be a gift from the University to the city of Edmonton," declares Miki Andrejevic, director of the inaugural Festival of Ideas. "I am talking about the city and the people in it. The city itself is our partner for the first event."

WHAT A GIFT—Andrejevic and his advisory board and organizers put together a four-day program that

PREVIEW

THU, OCT 13 - SUN, OCT 16

FESTIVAL OF IDEAS

FEAR & HAPPINESS IN THE MODERN WORLD
 PRESENTERS INCLUDE SALMAN RUSHDIE,
 JAMES LONEY, RUDY WIEBE, ELEANOR WACHTEL,
 DAVID SCHINDLER, MARIATU KAMARA
 VARIOUS VENUES, VARIOUS PRICES
 WWW.FESTIVALOFIDEAS.CA

ranges across disciplines and streams of knowledge, presenting everyone from biodiversity activist/scientist EO Wilson to author Salman Rushdie under an anchoring theme, Fear & Happiness in the Modern World.

"A 'Festival of Ideas' could be all over the place. We felt we needed a place to start," Andrejevic recalls. "We were talking about everything going on in the world, what determines and drives our lives most now: fear and doom and gloom, the war on terrorism, but also how we were trying not to be controlled by that. Everyone's longing for happiness. You watch commercials for food or hairy legs—no matter what it's selling, commercials are about happiness. So we merged the two, and looked to define and address that fear and happiness that is so much a part of each other in the modern world."

In programming, they sought out diversity along with local and global relevance. Andrejevic points to the four leading thinkers in architecture and design the FoI is bringing in from Britain, Brazil and our own country to discuss the impacts of our urban environments on our happiness, and currents of thought addressing its challenges and issues.

"We tried to be timely, and Edmonton is in a period of transition with architecture," the director notes. "We brought together people with entirely different approaches."

The arts aren't neglected, with film, literature and visual art all on offer and the first modern opera, *Orfeo*, dating from 1607, will be performed on period instruments at the Citadel. The consequences of ideas will also be discussed, with guests such as peace activist James Loney and former child soldier Kabba Williams.

No gilding; all lily—this is a festival dedicated to the public expression of the animating force of our culture: ideas, without pretense or dumbing-down.

"Edmonton wants to be a part of the world," Andrejevic insists. "And the exchange of ideas is vital for that. All cities can do better. All citizens can look at how to resist fear and make themselves happy—talk, interact, build trust. I am resisting to say 'love', but I'm a dreamer." Andrejevic laughs. ▀

The threat of green Obama

COMMENT

DYER STRAIGHT

Gwynne Dyer
gwynne@vancouverweekly.com

President-elect Barack Obama has inherited the inbox from hell, but you could practically smell the fear in some other quarters as he listed his top priorities in his victory speech in Chicago: "two wars, a planet in peril, the worst financial crisis in a century." There will be general rejoicing if he can end the wars and solve the financial crisis, but "a planet in peril" is shorthand for climate change, and some people's oxen will be severely gored if he acts decisively on the global warming agenda.

First off the mark with an attempt to limit the damage was Canadian Prime Minister Stephen Harper. The very day after the election, Harper proposed a joint US-Canada pact on climate change whose real purpose is to protect Canada's "dirty oil." That is the phrase Obama's advisers have used to describe oil imported from northern Alberta's huge tar sands region, which has a far higher cost in terms of the carbon dioxide emitted in its production than conventional oil.

How much higher? That's practically a state secret, but unofficial estimates suggest that separating Alberta's oil from the sand produces as much as three times more carbon dioxide than just pumping oil out of the ground in the old-fashioned way. The United States is the main market for that oil, and American legislators have already begun to target it as an easy way of cutting emissions without hurting American voters.

Last year the US Congress passed a law banning federal government agencies from buying alternative fuels (ie oil from tar sands, oil shales or coal-to-oil projects) that have greater greenhouse gas emissions over their entire life-cycle than conventional fuel. California has passed regulations requiring fuel suppliers to reduce the emissions from the fuel they sell—and to account for those emissions right back to the original production source.

So far, not so bad. After all, the US government buys only two per cent of the oil consumed in the United States, and California has only one-sixth of America's vehicles. But this could be just the entering wedge.

A national ban on the import of unconventional oil would be an attractive and politically cheap move for Obama, who needs to demonstrate his commitment to cut US greenhouse gas emissions but will be seriously short of money for big domestic projects until the recession ends. Tar sands producers in Alberta are scared, and Prime Minister Harper is from Alberta.

Harper's strategy is transparent. He wants a climate change pact with the United States in which Alberta's "dirty oil" is exempted from controls on the grounds that it contributes to that other American national goal, "energy independence." (The subtext here is that

Canada is not really foreign, though of course he cannot put it quite that bluntly.) In return, he would negotiate a common cap-and-trade system in which American and Canadian users of fossil fuels would have to pay for their emissions.

OBAMA'S RESPONSE to this offer will depend on where he is on the learning curve about climate change strategies. Does he realize that Alberta's oil is America's for as long as the United States wants it, deal or no deal? More importantly, has he been seduced by the strategic myth about "energy independence?"

Since the Arab oil embargo at the end of the 1973 war in the Middle East, "energy independence" has been a mantra in US domestic politics, although little progress has been made in reducing American dependence on imported oil. Insofar as this quest drives the United States to reduce energy consumption and to seek non-fossil fuel sources of energy, it serves the cause of cutting greenhouse gas emissions—but it also reflects a mindset that has led to a lot of really bad strategic decisions.

It is not 1973. Back then, the Arab oil exporters had relatively small populations with low economic expectations, and could easily forego their oil income for a few months. Since then, populations have grown dramatically (threefold in Saudi Arabia) and their economic expectations have risen even faster. Today, there is no major oil producer that could afford a lengthy interruption in the cash flow from its exports.

That means that the United States has no need either to kowtow to the oil-exporting countries or to control them militarily. It can buy all the oil it wants if it's willing to pay the going price on the world market—and all of its oil-related military adventures over the years have never resulted in a lowering of that price. (Why would American oil companies want a lower price?)

Energy independence, properly understood, is about ending dependence on imported fossil fuels because they involve shipping huge amounts of money abroad, not because the supplies of fossil fuels are actually liable to be cut off. To the extent that the goal of energy independence encourages the growth of alternative energy sources within the United States, it is a useful element in a strategy for reducing greenhouse gas emissions—but not if it is used as a pretext to replace imported oil from allegedly unreliable sources with dirtier oil from a friendlier source.

Stephen Harper is appealing to the stupid version of the energy independence policy: maybe the Ay-rabs won't sell you their oil, but the Canadians always will. It will be instructive to see if Obama falls for it. ▼

Gwynne Dyer is a London-based independent journalist whose articles are published in 45 countries. His column appears each week in Vue Weekly.

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Political change for the common good

Qualified statements



International nurses recruited to Alberta frustrated over red tape required for licensing and registration

KRISTINA DE GUZMAN / kristina@vuwweekly.com

While the labour shortage is a problem being felt across the entire healthcare sector, finding more nurses to fill the vacancies in the system is clearly a priority for the province. On buses, in newspaper ads and on their website, the Alberta government's "Once a nurse, always a nurse" campaign is trying to coax nurses who have left the field in the past five years to return.

The campaign also promises nurses educated outside of Alberta that the government is making it "easier than ever to have your credentials assessed and become registered," a pledge which will undoubtedly be met with some disbelief given the province's reputation when it comes to recognizing foreign nursing credentials.

"CARNA [the College & Association of Registered Nurses of Alberta] right now has more than 1000 applications waiting from a provincial perspective, [and] we're starting to find that there's about 40 per cent turnover," explained Alberta Health Services-

Capital Health spokesperson Rob Stevenson. "That means four out of 10 are saying, 'This is taking too long to get licensed. It's just not worth it. I'm just going to stay where I am or I'm going to look somewhere else where licensing is a little less strict.'"

Earlier this year, Capital Health went on a mass recruitment drive in more than a dozen countries, including the United States, Australia, New Zealand, the Philippines, Singapore and India in an attempt to alleviate the shortage of nurses in the province.

With Registered Nurse (RN) licensure involving a more complex registration process that can take up to 18 months, compared to four to six months for Licensed Practical Nurses (LPN), it was decided that nurses who did not meet CARNA's RN standards could be brought in to work as LPNs while working towards meeting the necessary requirements to obtain RN licensure.

More than 350 international nurses have arrived in the region this year, but there are already some who are upset with all the red tape they dis-

NEWS HEALTHCARE

cover they have to go through to be granted the job status they had in their home country.

One US-licensed nurse who asked to remain anonymous had been an RN in the Philippines but was hired as an LPN. Upon arrival in Alberta, she said she was shocked to discover that there were various categories of nurses that did not exist in the Philippines, and which she wasn't told about prior to coming to the province.

"We signed a contract for an NA [nursing attendant] position so we thought [Capital Health] was doing us a big favour elevating us to LPNs," she explains. "It wasn't until we arrived here that we were able to know about the different options available. There are student nurses who haven't graduated yet who are getting paid higher wages than [LPNs]!"

While the differences in roles of LPNs and RNs have decreased over the years, with LPNs now providing

more direct care, there remains a large wage disparity between the two. LPNs, who are unionized members of the Alberta Union of Provincial Employees (AUPE) have a starting minimum wage of \$17.91 per hour, while registered and undergraduate nurses who belong to the United Nurses of Alberta (UNA) make a minimum of \$30.80 and \$23.13 per hour, respectively.

A glance at the career opportunities page on Alberta Health Services-Capital Health's website reveals that the mass recruitment of international nurses hasn't resulted in relief to employers crying out for more RNs—on the day I checked there were 34 LPN openings, but 185 RN vacancies.

"It certainly is true that we are lacking in RNs, but it's also equally true that we're lacking in both LPNs and NAs," says Stevenson. "So when we go on our nursing recruiting drives, we're looking for anyone with nursing experience or background."

IN ORDER TO BEGIN the process of obtaining RN licensure now that she is working in Alberta, the nurse I spoke with was told by CARNA, the licensing body for nurses in the province, that she would have to take a Substantially Equivalent Component (SEC) assessment.

"[I found out that I had to take the SEC to become licensed] just last month. There are so many exams. How many do we have to take to become RNs?" asks the nurse, who only began working in the province a few months prior.

She is baffled at the idea of having to take another lengthy and comprehensive test to prove her qualifications, even after she had passed the NCLEX-RN, an exam that candidates must pass in order to be granted RN licensure in the United States.

"Preparing for the SEC is like preparing for exams when you're a student [but CARNA] just showed us the site [that has the SEC outline] and told us to read through it without really giving us any study materials. We're not really expecting to pass this exam."

The SEC is a minimum two-day examination consisting of written, oral and role-playing components that tests among many areas the "knowledge of [the] Canadian health-care system and current nursing practices" and "cultural competencies." Although applicants can choose when to book an assessment, some decide to book themselves as soon as they can due to the lengthy process of obtaining licensure and the desire to receive better pay and to practice under the job titles they trained for in their native countries.

Another nurse I spoke with, who also asked that his name not be used,

said his brother had been practicing as an RN for three years in the UK prior to coming to Canada, but even with that experience he had difficulties when he attempted to pass the SEC assessment a few months ago.

"He failed and now he has to take a refresher course at Grant MacEwan," he says, hinting incredulity at the fact that foreign-trained nurses are expected to know culture-specific items, such as Aboriginal case scenarios, which they are unlikely to be familiar with.

CARNA President Margaret Hadley is unsure as to why there is little awareness amongst international nurses coming to the province about the SEC assessment, which was implemented under the *Health Professions Act* in 2006. She points out that "in-depth information" on the exam can be found on both the CARNA and Mount Royal College websites.

Alberta is the only Canadian province in which international applicants must pass a SEC assessment to work as Graduate Nurses temporarily before they are allowed to write the Canadian Registered Nurse Examination (CRNE). In other provinces, including British Columbia and Saskatchewan, international applicants are only required to pass the CRNE.

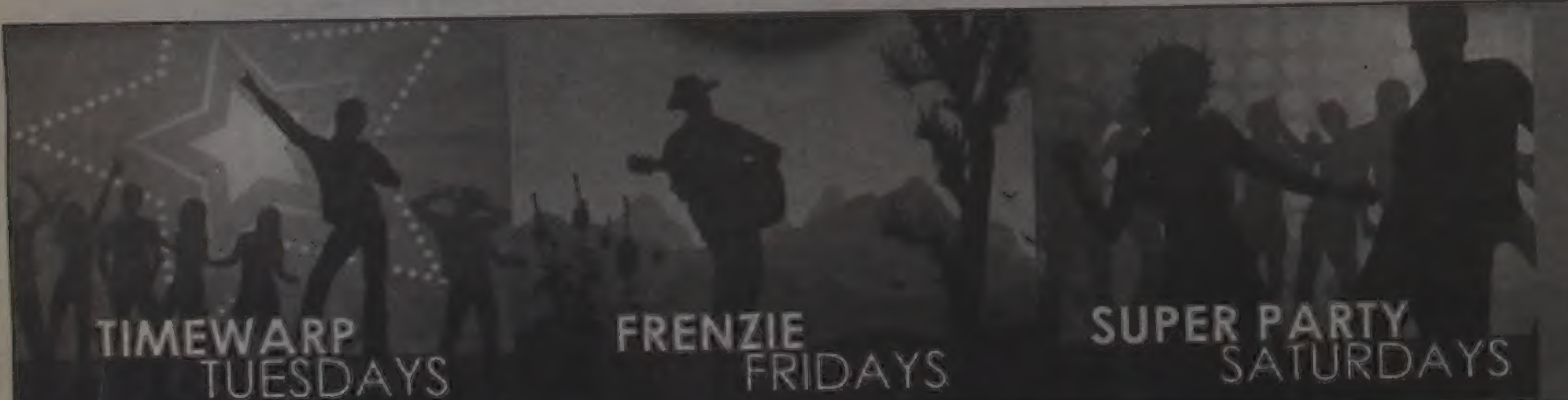
While Hadley says that the SEC is not required for international applicants if their documents indicate their education and experience meet the standards set by CARNA, she admits that approximately 50 per cent of international recruits looking to be recognized as RNs are asked to take the exam. As for the numbers of those who pass?

"[The number of passers is hard to say] because those who fail may be asked to take a one-day medical workshop or they might have to take six weeks of clinical [practice]," says Hadley.

With a shortage of 1400 RNs in the province, why isn't Alberta Health Services-Capital Health looking for more "qualified" RNs who can enter the system without the need for additional training once they arrive?

"It's extremely difficult to find these people. It's not like there's a group of RNs who want to come here and we're not looking at them," explains Stevenson, who adds that if someone is interested in becoming an RN in Alberta, Alberta Health Services-Capital Health and CARNA work collaboratively to assess what the licensure gaps are and how the applicant can be helped.


But if, in fact, there are few Alberta-qualified RNs to be found abroad, perhaps it's time to ask whether it's because the standards of many nursing programs outside of Canada have dropped or whether Alberta's standards are simply too high. ▽



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There is a very deep racism that is involved in all this. There is no other explanation for citizens of the West not seeing the deaths of a million Iraqis as something to get worked up or angry about. If you compare that to the reaction when there were the terrorist attacks in the United States, and the people who died at the Twin Towers and the few in the Pentagon, the whole world was meant to go berserk, and if you didn't go berserk to the extent they wanted you to, they questioned your credentials and said you were sympathetic to terrorists. But when you talk about a million Iraqis dead, and say, "What possible reason is there that there is not the same reaction, or even half of that reaction?" And the only possible reason could be that Iraqi lives, like Afghan lives, like Palestinian lives, simply do not matter.

YW: What about the estimated 1.5 million Iraqis killed by 13 years of US-led sanctions following the first invasion of Iraq?

TA: That was another atrocity which could not be blamed on the neo-cons or George W Bush and Cheney. Those were atrocities which were basically carried out by Bill Clinton, Madeleine Albright, Tony Blair—he was involved in that as well, not just the sanctions on Iraq but the weekly bombing raids that took place on that country for most of the Clinton administration.

Decent American liberals have a dif-

ferent attitude to when the Democrats do something to when the Republicans do it. If Obama, let's say, sends as he's promising to do, 50 000 more troops to Afghanistan, I fear the reaction in the United States will be muted on the part of the progressive community, compared to if George W Bush had done it. Let's say that Bush, in a panic, suddenly said, "We're sending 40 000 troops into Afghanistan," there would've been incredibly strong criticism. If Obama does—let's hope he doesn't; let's hope he sees sense—but if he does it, I think the criticism will be very muted. This is a big, big problem.

And it's the same when Britain and Blair were involved in the invasion of Iraq and defended it with a real Christian vigour—I mean a fundamentalist vigour—a lot of people stayed silent: television commentators, newspaper journalists—whereas if the Conservatives had done it, these same people would've been really very angry. It took them about a year-and-a-half to get angry. [This hypocrisy] is not only lethal, but it encourages cynicism, despair, and in some cases, terrorism.

VW: What do you think accounts for the appeal of a neoliberal, right-wing Democrat like Obama among liberals and progressives?

TA: The stakes are high for lots of people who feel that if America elects a Black president, it will solve a lot of problems or it will be a sign that the past [of racial oppression and antagonism] now lies behind us. That is what people believe; I don't think that this is true. One could argue that the

Republicans in fact had more senior figures from the Afro-American community than the Democrats ever did: Colin Powell, senior figure in the US military [and] Secretary of State, Condi Rice, Secretary of State, Clarence Thomas, judge of the US Supreme Court.

It's true [the Republicans] haven't had a [Black] president. But in fact they've had Afro-Americans in these high positions in the American state means that [Obama's presidency] is not that unusual. Of course, having a president like that will be a first, but I think people have to judge him on what he does, not what he says. In fact, he hasn't said anything too radical, either. But what he does is going to be absolutely critical, and possibly in three or four years' time, people will get over this and say, "Okay, so we had a Black president. What did he do for us?" I hope he does do something for the poor, but the indications are not good.

VW: What's your take on the attention given to media critics of Islam such as Canadian Irshad Manji, author of *The Trouble With Islam Today*?

TA: When the ideological system and the media networks need such people as [Manji], they arrive and they emerge. And this applies not just to Islam and Irshad Manji and Ayaan Hirsi Ali, who produce the most appalling second-rate—if not third-rate—material based on a combination of encouraging ignorance, willful untruths in the case of Ayaan Hirsi Ali, utilizing some episodes in their own past to make generalizations which

don't apply, and then are treated as if they were the modern Voltaire. Basically, when you have a wave of Islamophobia, these people play a very pernicious role, but are needed, and are used, and are promoted, and this happens systematically in the western world. Why these third-rates are published and treated like this is not a mystery to me, because [the elites] need them to, in order to maintain this new post-9/11 situation that "Even though not all Muslims are bad, Islam is a real problem."

Now just think if anyone said that about the Jews today. We know what would happen. They'd be arrested in many European countries. They would be locked up. They would be charged with something or other and no one would touch these books. But it's open game, it's open house now as far as Islam is concerned, and anything goes. So Irshad Manji and her cronies can do what they want. People like this, I have nothing but contempt for. But the fact that the culture in which we live needs them and accepts them is in itself quite revealing. **v**

"The Moral of the Story," the Parkland Institute's annual fall conference starts Fri, Nov 14 (7:30 pm) at the Horowitz Theatre with the opening keynote by Megan Boler of the Ontario Institute for Studies in Education. The conference continues on Saturday and Sunday with presentations by Nora Young, Murray Dobbin, Joe Brewer, Heather-Jane Robertson, Dennis Soron and many others. For full conference information visit ualberta.ca/parkland.

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- 2) Hot N Cold Katy Perry
- 3) So What Pink
- 4) Womanizer Britney Spears
- 5) Rock N' Roll Train AC/DC
- 6) Live Your Life Feat. Rihanna T.I.
- 7) Poker Face Lady GaGa
- 8) Let It Rock Kevin Rudolf And Lil Wayne
- 9) Love Lockdown Kanye West
- 10) Another Way To Die Jack White & Alicia Keys

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Tuesday, November 18th

- Social Work

Visit www.MacEwan.ca/community for times and locations.

Hope for addicts

HEALTH

WELL, WELL, WELL

BY MAGGIE GOLD
health@vancouverweekly.com

The week of November 16 is National Addictions Awareness Week, and we're in sore need of awareness to not only the heartbreak of debilitating addiction and the homeless, but also to the infinitely more common and closeted addictions of those checking out groceries, cutting out hair and writing our prescriptions.

Functional addicts to legal, illegal, hard and soft drugs fill our suburbs and office towers, and they're finding willpower alone—and often willpower together with all the available psychological supports—to be insufficient to help them walk away.

But the approach used by Vancouver's Agora Regeneration Clinic chases addiction—even hard-core, long-standing addiction—with surprising success, and does so with minimal withdrawal discomfort. "One of our success stories is that of a 73-year-old woman who'd been on addictive prescription medications for 45 years," Maggie Gold tells me over the phone from Vancouver. "She went through our 15-day program and now no longer needs her sleeping pills, pain killers or anti-depressants."

The cornerstone of their approach is amino acid therapy, and it gets at the heart of what starts and then feeds chemical

dependencies. Addiction is known to be tied to genetic predisposition, and it's known to be triggered by psychological and social factors such as trauma and the demands of migration into family and culture—but is also known to be inextricably linked to faulty neurotransmission of brain chemicals.

What happens when stress or pain or drugs disrupt neurotransmission is that we begin to experience any number of unpleasant and sometimes debilitating symptoms: a reduced ability to experience pleasure in the ordinary, irritability, anxiety, low self-esteem, sleep disturbances, lack of motivation, physical pain, depression, obsessions, rage.

To manage those symptoms, many of us resort to ever-increasing doses of prescription or non-prescription options, or our own unique mix of both. But things that affect brain function further damage neuroreceptors, keeping the fire of addiction and faltering neurotransmission stoked.

The good news is that amino acid, essential fatty acid, vitamin and mineral therapies can repair neuroreceptors and restore normal neurotransmission. Those who've tried it often say they've never felt "normal" before, never felt this good, never really heard the music before.

AT AGORA, it's all done on an out-patient basis. Amino acids are administered intravenously, which delivers optimal absorption. Extensive lab testing, specific full-spectrum vitamin, mineral and essential fatty acid nutritional support, infrared

sauna, acupuncture, massage and psychological components round out the program.

Its sister clinic in Colorado, NORA, operating longer than the one-year-old Agora Clinic, has helped over 14 000 people get off everything from alcohol and street drugs to prescription pain and psychiatric meds with amino acid therapy, 80 per cent of which are still clean and sober five years later.

This, in light of the high relapse rates of conventional addiction therapies is astounding success. It's a shame Agora is Canada's only naturopathic detox centre, and it's a shame they have no government funding and that many seeking this kind of treatment simply can't afford it. I'd think our government, in its opposition to InSite and its absolute certainty that the only moral thing to do is to get addicts off drugs might want to promote and fund programs such as Agora's.

We need to address addiction from all angles. We need to set aside moral superiority and judgment, and respect those unable to commit to rehab by offering safe injection until they're ready to take that plunge. We need to fund prevention programs for those at risk due to the genetic, social or trauma cards they've been handed. We need prevention programs that go beyond "just say no" and include real education about risk factors. And we need to give the reality of faulty neurotransmission involved in addictions due respect.

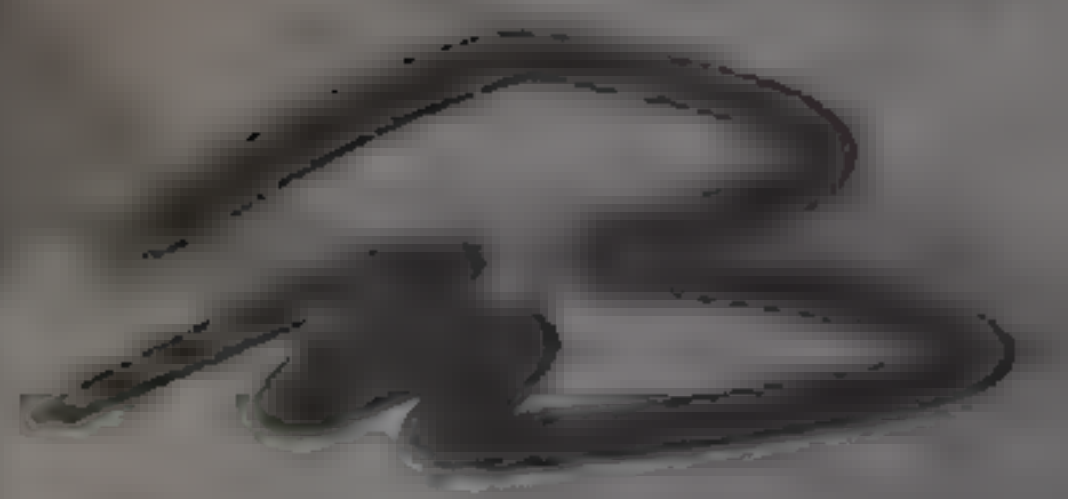
Agora's holistic focus delivers respect for the underlying issues and offers the chemical building blocks necessary for healing. Edmonton needs its own Agora; naturopathic doctors wanting more information can contact Maggie Gold through Agora's website agoraforlife.net for more information. ▽

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Colleen Brown vs the radioactive mutants

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infiniteives@viveweekly.com

Alright. So, I'm sitting out here in a cabin on Gull Lake, sipping good black coffee out of an old Eskies mug ((c) Int'l Insignia 1990—Official Licensee) and reflecting on a long weekend spent cramming video gaming in between parties, and I idly flip open a Toys R Us catalog flier. Big mistake! Curmudgeonly cranks of the world, here's a handy tip: if you ever find yourself short of bullshit to get all worked up about, just grab the nearest toy catalog; it's an express ticket to high-blood-pressure heaven.

Check it out: Fisher-Price Smart Cycle. "A plug and play hardware/software system that plugs into a TV and encourages physical fitness." Seriously? Fuck that shit. I love video games as much as—OK, maybe a little bit less than—the next guy, but get your kid a goddamned bike. You owe it to your child, and, more importantly, you owe it to yourself. That moment when you let go of the seat and your darling wobbles off into a whole new world of independence? That's a good healthy cry, right there. But jacking a crummy purple-and-green plastic stationary cycle into the plasma, patting little Timmy on the head and going off to the kitchen to uncork a fresh bottle of merlot to enjoy while you surf craigslist for your next casual encounter? You're just cheating yourself.

Glad I got that out of my system! Let's talk *Fallout 3*.

Update: it's still awesome, but it kind of pissed me off. I somehow found myself "finishing" the game, which was weird; I don't usually grind all the way through these things. Even *Oblivion*, and *Morrowind* before that, games into which I've easily thrown 400 hours, I never saw the end of. With *Fallout*, I sort of unwittingly blundered through to the point where Ron Perlman's closing narration starts to roll. That was dramatically unsatisfying. I didn't see it coming, didn't have that end-game feeling even though some pretty epic shit went down immediately beforehand. It just never occurred to me that I could push a single button and end my lady's story. That sent me on a bummer that lasted about 40 seconds... just long enough to start all over again, still addicted.

HANGING OUT on a slow Friday night with a similarly hooked pal, we got it in our heads to kick off yet another new career, a shared character we could switch off on, mutually guiding him/her through the Wasteland. This became a bold experiment in role-playing; rather than arguing over the details of a fresh adventurer cut from whole cloth, we decided to base our avatar on a real-world model, sending a virtual version of beloved rocker/chanteuse Colleen Brown off to war with mutants in the radioactive ruins of post-apocalyptic Washington, DC.

I'd like to think Colleen Brown would have been flattered by the character-creation conversation, a couchful of drunk nerds arguing vehemently over exactly how apple-y her cheeks are, how big and soulful her eyes. Probably, though, she would have been creeped right the fuck out. Thankfully, the game only allows customization from the neck up. We almost had a fistfight over the bridge of her nose... if we'd have had to come to consensus on her calves, it would have been a bloodbath.

But it was after we got a somewhat passable Colleen Brown into the game world that the real arguments started. It wasn't enough, see, to have a character that merely looked like Colleen Brown; we wanted her to make the kinds of after-the-bomb decisions Colleen Brown would make. Thing is, the Wasteland's a hard place calling for hard choices; would our friend harden up to meet it? More importantly, what kind of gun would she favour? Would Colleen Brown be a bazooka kind of person, given a world where bazooka-toting is a respected fashion choice?

In the end, our Colleen Brown evolved her own identity, becoming capable of darker deeds than I like to imagine the real-world Colleen Brown could stomach—though those that know her better than I insist that if placed in a savagely Darwinian milieu she'd turn badass hard-core in an eyeblink. But as an exercise in role-playing, moving a simulacrum of a known person through that world was quite rewarding: choices became much more conscious and meaningful, deepening the experience considerably.

Also, I guess it doesn't hurt that Colleen Brown looks simply fabulous in *Mad Max* drag. ▽

When all the pieces fit

HOCKEY **IN THE BOX**
DAVE YOUNG AND TB PLAYER
inthebox@viveweekly.com

The Oilers return from a long road trip (seven games and 16 days away from sunny Edmonton) with four wins and three losses. The really ugly part of the schedule is over (only three home games in the first 15 matches) and the Oilers are still sporting a decent record. Last week the Oilers lost 5-4 to the Blue Jackets and 5-4 once again to the Penguins. Then they followed that up with a pair of wins. They beat the New Jersey Devils 2-1 and the New York Rangers 3-2 in OT. We "Heart" New York. For now.

HEMSKY I LOVE YOUR WAY After starting the season with 10 games without a goal, Ales Hemsy has gone all Peter Frampton and "come alive" in a big way. Not only has he scored five goals in four games, but each and every goal has been highlight-reel quality. Could this be the much-ballyhooed coming-out party that we've been anticipating for years? Only the next few games will tell. TB

SIX DEGREES OF PETER FRAMPTON Since TB channelled Peter Frampton to describe Ales Hemsy's awakening, I found a way to link Hemsy to the Brit rocker. Let's see. Parts of the classic "Frampton Comes Alive" were recorded in New York's Com-

mack Arena. Commack Arena was the home of the Eastern Hockey League's Long Island Ducks in the '60s and '70s. Former Leafs coach John Brophy played on the Ducks for several seasons. John Brophy is regarded as the influence for the character of player-coach Reggie Dunlop of in *Slap Shot*. The late, great Paul Newman played Reg Dunlop. Paul Newman passed away this year at age 83. Ales Hemsy was born in 1983 and wears #83 on his jersey. Connected. DY

BREAKING ALL THE RULES The New York Rangers have apparently decided to honour the memory of Alexei Cherapanov by being whiny babies and seeking another draft pick in compensation. The death of Cherapanov was tragic, both in its unexpectedness and its avoidability. Now I'm not trying to sound callous or unfeeling, but in the end the player did not make it to the NHL. A quick look at any team's list of draft picks will reveal this is the norm, not the exception. Apparently, one of the Rangers' brass stated that Cherapanov will technically be eligible to be drafted again next year (????) and therefore the team is eligible for compensation under the articles of the CBA. Really? Eligible next year? Stay classy, New York. TB

SHOW (YOUR TEAMMATES) THE WAY This recent road trip started out with Oiler fans biting their nails as the team got on the plane to Nashville (for the first of seven road games) on the heels of a four-game

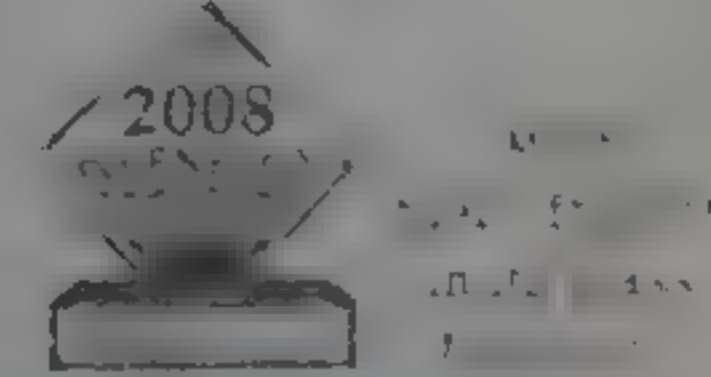
winless streak. With four wins and three losses, the trip turned out well. Best of: Sheldon Souray and (as we read and) Ales Hemsy stepped up. The team's expected best defensive and offensive contributors are leading the team. In fact, of the 21 goals scored by the Oilers on the road swing, Hemsy or Souray either got the goal or an assist or were on the ice for at least one of those markers. They combined for eight goals and seven assists over the seven game stretch. Your team's best players have to be the biggest contributors. TB

BOULERICE COMES ABOARD Kudos to the Oilers website staff on a subtle, yet clever move. The Oilers internet site announced the waiver acquisition of NHL veteran, tough guy Jesse Boulerice. Even small moves like these need to be "sold" to the rabid Oiler fans. You gotta keep the fans enjoying their Kool-Aid. Their choice of stock photos of the journeyman skater was classic: they picked a neat little action shot of Boulerice knocking Flam d-man Dion Phaneuf ass over teakettle the ice. Based on that photo alone, Boulerice should be welcomed. D

THIS WEEK'S OILER DEFINITION "723": 1) The number of NHL regular season and playoff goals you need to score to be an Oiler great and wish to join the NHL Hall of Fame. Congrats Glenn Anderson! Note: If you are a former Oiler player (say, Dick Duff) you can still claim the number to 313. ▽

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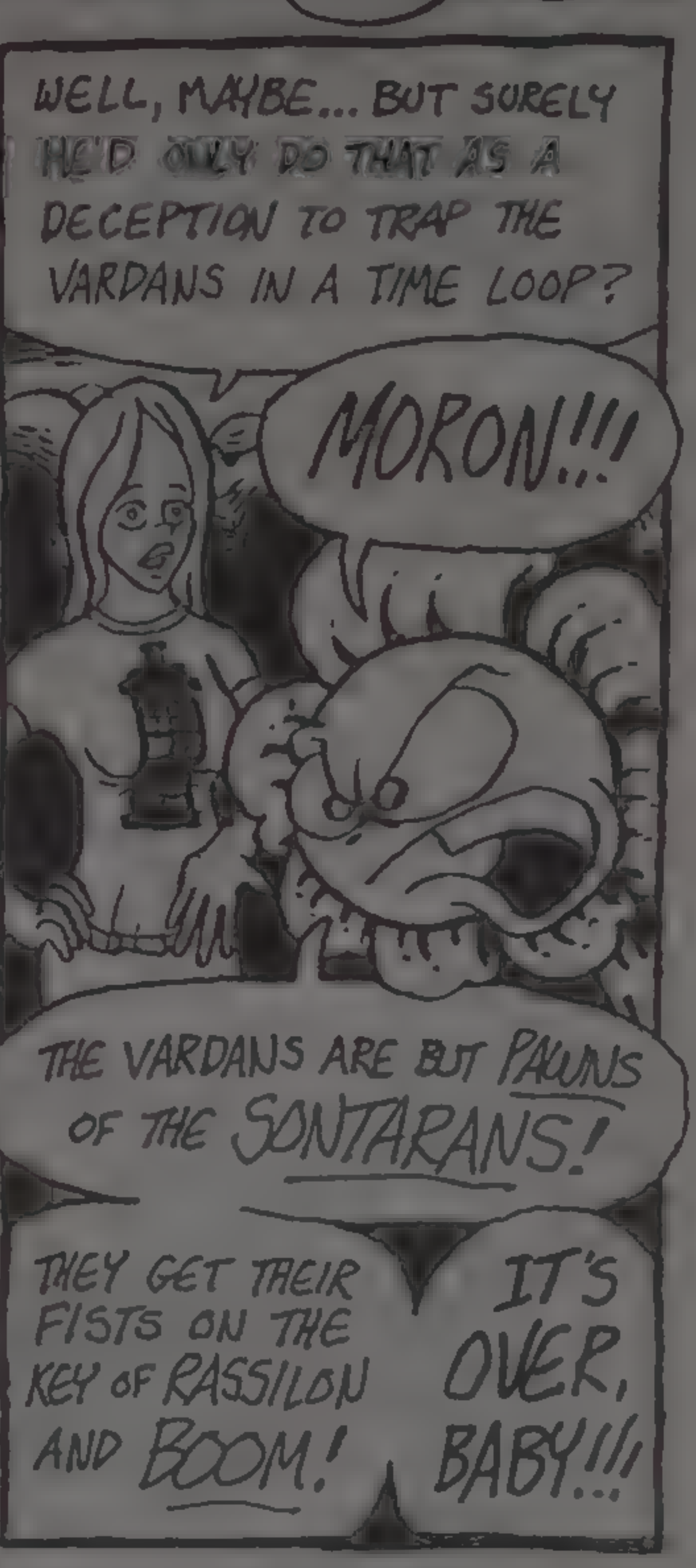
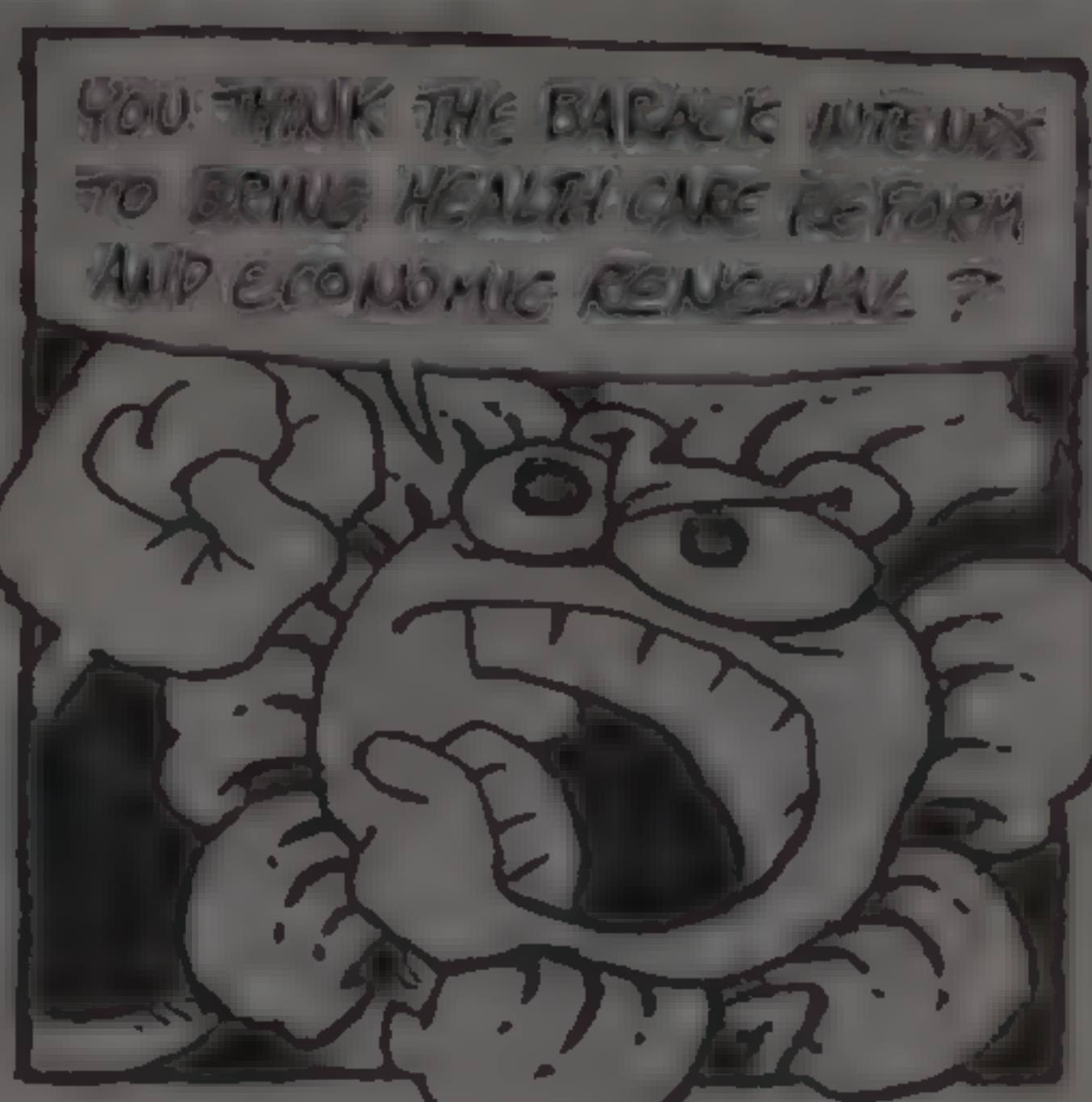
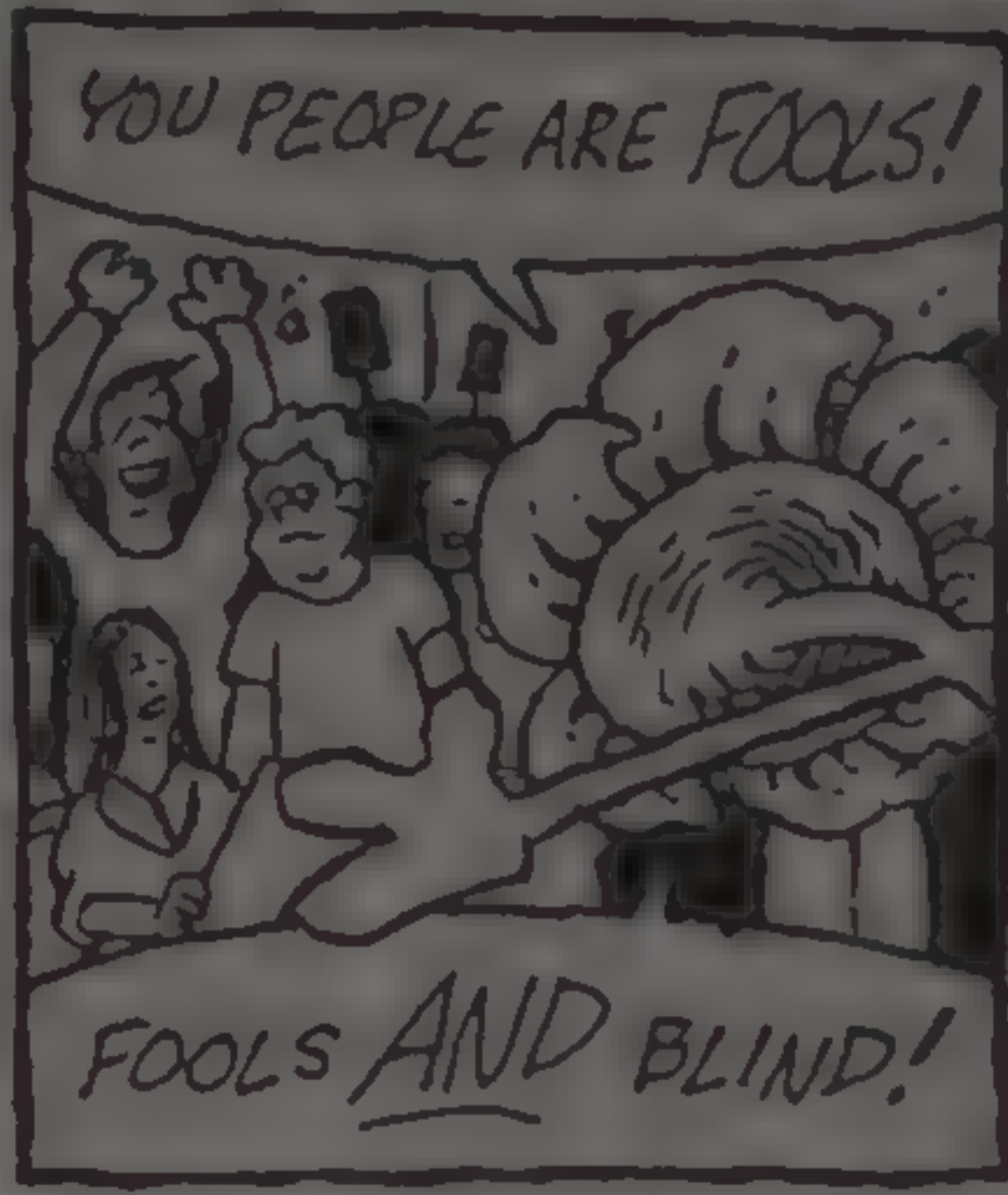
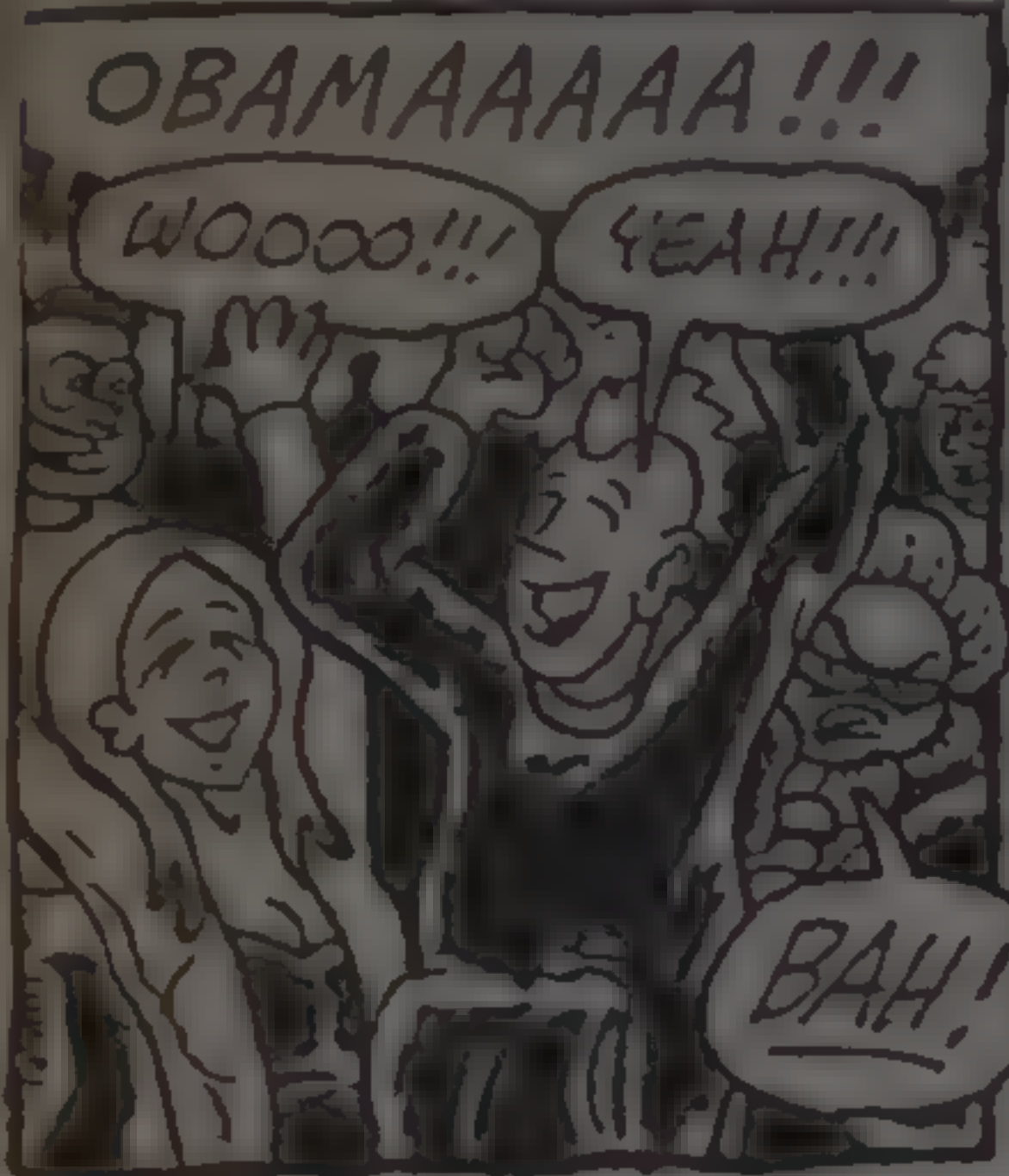
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BARACK OBAMA AND THE INVASION OF TIME

NEWS

ROUNDUP



TRUE NEWS CHALLENGE

For the second year in a row the transit advocacy group Transit Riders' Union of Edmonton is challenging city councillors to give up their private vehicles and rely entirely on public transit for one week. The group says that to serve the interests of transit users, decision-makers should have firsthand experience of "what it means to be transit dependent in Edmonton."

This year's challenge, which has also been extended to city MLAs and Edmonton Transit administration and staff, runs the week of November 17 - 23. The challenge begins with an official launch on the front steps of City Hall on Monday, November 17 at 11:30 am and will conclude with a public forum on sustainability in Edmonton on Monday, November 24 from noon to 1:00 pm at the CBC Stage in Edmonton City Centre Mall East (10062 - 102 Ave), where participants will be invited to share their experiences.

Last year's challenge was taken up by just four councillors: Ben Henderson, Don Iveson, Amarjeet Sohi and Dave Thiele.

FTCHIP LEADERS REJECT STUDY

Aboriginal leaders in the remote northern hamlet of Fort Chipewyan, located

300 kilometres downstream from tar sands developments near Fort McMurray, have rejected a forthcoming report on cancer rates in the community before the findings by the Alberta Cancer Board have even been made public.

The leadership of the Athabasca Chipewyan First Nation, Mikisew Cree First Nation and the Métis Local Association say the report, which is a follow-up to a 2006 report by the board, is flawed because investigators once again failed to adequately involve the community or local health professionals.

"We are extremely disappointed with the Cancer Board," Mikisew Cree First Nation Chief Roxanne Marcel said in a November 10 release. "It's our opinion that the current draft study is an identical product of the original one, which we also rejected for a number of reasons, including the fact that it was incomplete."

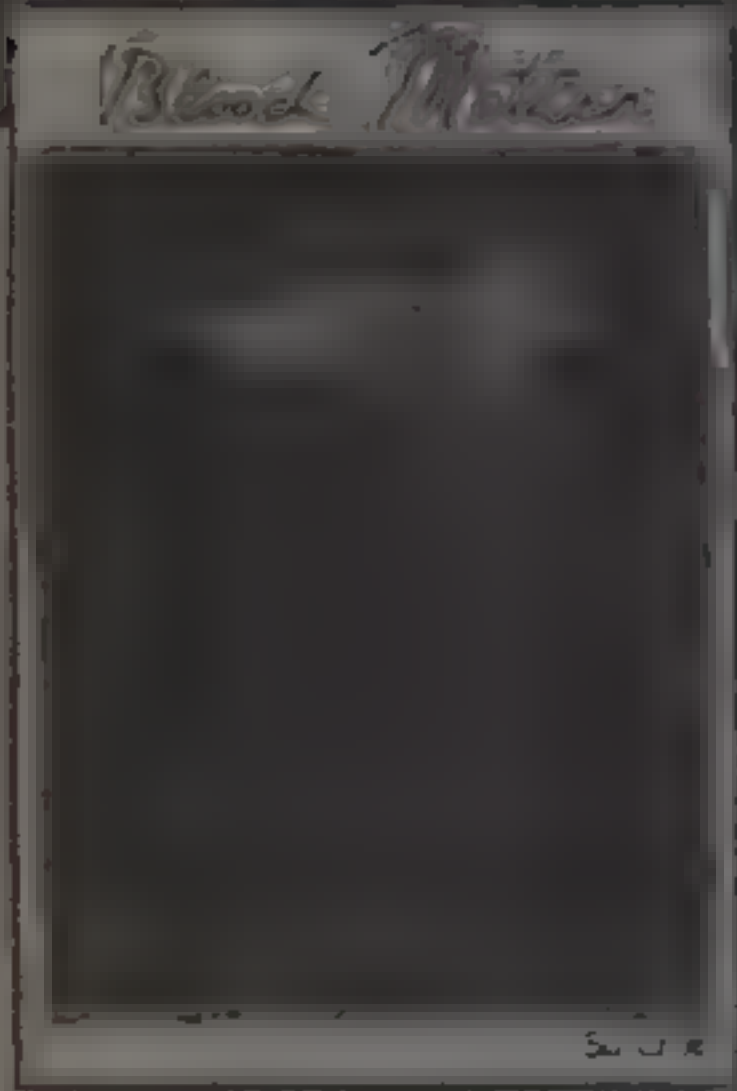
"This is further commentary that Fort Chipewyan shouldn't trust government on providing accurate information on anything related to tar sands development and its impacts downstream."

"We said from the start with the original study two years ago that not only did the community need to be engaged throughout but that the methodology originally employed needed to change," added Métis Local Association President Fred Fraser.

Dr Michel Sauve, president of the Fort McMurray Medical Association, criticized the study for only looking at cases in the board's registry, which would not include community members who died at home in the remote community. The area's former physician, Dr John O'Connor, who first raised concerns about the rates of rare cancers in Fort Chipewyan in March 2006, was also not consulted.

The report is due to be released later this year. —SCOTT HARRIS / scott@vue-weekly.com

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Lori Hahnel

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Vended Victuals

Deconstructing grab-and-go: the perils of vending machine cuisine

CHRISTOPHER THRALL / christopher@vviewweekly.com

On a nice day, downtown Edmonton's pace picks up noticeably around 11:30 am. At noon, the Morlock holes that we shutter ourselves behind are flung open and legions of office drones fill the sidewalks. Post-secondary institutions have a similar burst, but it's more spread out between classes.

A fortunate few are off to restaurants, where a reservation and/or an expense account deliver seared black cod or tortellini primavera with a serviceable Pinot. Many more are bound for quick eats at a take-out place. However, some of the office drones and computer lab devotees are left behind. A looming deadline or a maddening Flash game keeps their ass in the swivel chair. They wave off lunch offers and they didn't bring one of their own. The combination of reluctance to emerge for sustenance and a tight budget leads them to the natural choice: the quickly-heated, packaged foods in the vending machine.

Vending machine cuisine gets a bad rap in popular culture. It is a dirty corner of the culinary scene that has been neglected by the fads of fresh ingredients and good flavour. However, it is both cheap and easy,

CHEAP VENDING MACHINE CUISINE

which are pretty convincing arguments when considering the amount of beer money people carry in their pockets.

I wrestled with my own choices in the deserted first-floor cafeteria of the University of Alberta's Education North on a Saturday afternoon. The food counter was closed, of course, but there were still a few diehards poring over their texts behind abandoned chocolate bar wrappers and half-finished bottles of pop. The majority of the vending machines offered beverages from Coca-Cola's various lines or junk snacks, but I was paused in front of the cuisine selection next to the milk machine.

Each row in the tall, spinning display had a specific price. A loonie bought yogurt or applesauce, and for 75 cents more, a selection of danishes, muffins and "crispy rice" squares were available. The dehydrated noodle options were plentiful and priced up to a toonie, while reheatable sandwiches and subs occupied the higher price levels.

I KEPT A \$5-PER-MEAL BUDGET in mind when I picked two noodle dishes for \$2 each: Mr Noodles' Bowl with simulated beef flavour and his DelectaBowl tomato penne with cheese. I picked up a ham and cheese sandwich on an onion bun (\$3.25), as well as a blueberry danish and banana-nut muffin for \$1.75 each. With a Clamato juice chaser (\$1.25) and either blueberry yogurt or mandarin orange slices in syrup (\$1 each) for dessert, my meal options were covered. I took the \$14.75 bag of food to my taste testers for evaluation.

I scared myself a little by reading the nutrition labels as we spread out our feast. Both noodle bowls and the sandwich approached 500 calories, with fats and carbs aplenty, and all were dauntingly high in sodium—the beef bowl alone boasted 120 per cent of my daily recommended intake. With similar calories, the pastries combined offered almost 50g of total fat. Even the Clamato was high in salt.

We forged ahead and poured boiling water into the noodle bowls, then opened the sandwich and nuked it for 45 seconds, which was long enough to melt the "processed cheese food." Out of the three tasters, two of them

CONTINUED ON NEXT PAGE



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working lunches

VENDING MACHINE CUISINE

CONTINUED FROM PREVIOUS PAGE

absolutely refused to sample the DelectaBowl but resigned themselves to the beef-flavoured entrée. I rewarded my more adventurous—and hungriest—taster with the sandwich after he agreed to try the penne. He learned to regret it.

The DelectaBowl didn't win any friends with a seven-minute prep time, which included three minutes of stirring. The beef bowl was much lower maintenance, and the differences were startling. While the beef bowl came across as a basic Ramen/Ichiban noodle soup familiar to anyone whose cash has been tight, the DelectaBowl was something else. The noodle texture was barely recognizable as food, while the tomato and cheese flavours were blandly offensive. The strongly salted, dark-coloured beef bowl broth, swimming with wheatflour noodles, was a welcome relief.

The sandwich was a bit more popular, channelling the late-night 7-11 visit in quest of something simple to soak up the alcohol. My flamboyant friend gladly finished off the sandwich when he was freed of the more onerous task of sampling the DelectaBowl. I graciously allowed him to have some of the salty Clamato juice to wash it down.

THE SIDE DISHES turned out to be a mixed bag. The blueberry danish was

one of my guilty pleasures: unrealistically soft pastry sweetened to near diabetic state by the industrially drawn lines of quasi-cream cheese. Unfortunately, the banana nut muffin was dry, crumbly and generally unpleasant.

Our dessert selection was better received. How bad can eerily consistent mandarin orange segments in sweet, translucent syrup be? The taste tester was enthusiastic about her yogurt. "It was really good—runny, but good," she stated, wiping at her sleeve. "It's just that every time I open one of these, I get sprayed."

The flaws present in the rest of our meals, however, went far beyond the design. Even those who care nothing about taste have to pay attention to the consequences this diet will have on their bodies. A steady diet of this crap means empty calories, excessive sodium and poor nourishment. Is that worth making it to the next level on the latest AddictingGames.com release or making deadline for an anal boss or prof? Sometimes. Just try to be smarter about your selections.

Remember that a week of this shit is still going to cost about \$25, leave you hungry and dazed after the 2:30 pm crash, then deposit its legacy around your waistline and on your skin. The same \$25 and an hour or two on a Sunday afternoon will leave you eating decently for the week. Think about it. And avoid the vending machine when you can. ▽

FOOD NEWS! DISH WEEKLY

DRINK CLASSY

DeVine Wines will have two chances for you to sample the finer liquors in life this weekend. First, on Friday, November 14, they welcome world-renowned port (as in the fortified wine, not the harbour) specialist Roy Hersh for their annual sampling of vintage port. This year they'll be tasting the much-ballyhooed 1994 vintages, which, while young, are said to be among the finest of the last century.

Then, on Saturday, November 15, they cap off their inaugural World Wine Basics series with a trip to Spain, land of bullfights, paella and, according to the release, cheap and delicious wine. For more info on either event, visit their web-

site, www.devinewines.ca, or call them at 780.421.9463.

HOLIDAY HELP

Unless you're Martha Stewart, you could probably use some help getting yourself together for the holidays. Sorrentino's can help, at least as far as the kitchen is concerned, with its Holiday Entertaining Ideas workshops, held this Friday, November 14 from 6 - 10 pm and Saturday, November 15, from 4 - 8 pm. They'll teach you how to arrange a table, tricks for delicious appetizers and even what wines and champagnes help take the edge off with a complimentary sampling. For more info or to sign up visit www.sorrentinos.com or call 780.474.6466.

WANNA DISH?

Have a taste for food writing? Dying to delve into the delicious secrets of Edmonton? Dish is looking for contributors. The ideal candidates will have a passion for and a knowledge of a diverse array of cuisines, and also be eager to explore a variety of food-related issues, from talking to local producers and chefs to examining the global reach of the dinner plate. If this sounds like you, you should contact Dish Editor David Berry at dish@vue-weekly.com. Please include "Writing for Dish" in the subject line. ▽

Dish Weekly spills the beans on culinary events in Edmonton. Have an event our city's gourmands should know about? Just e-mail dish@vue-weekly.com

Trying new things

WINE NICE LEGS

2007 CHARDONNAY
TINHORN CREEK
\$18

2007 ROSÉ
SUMAC RIDGE
\$15

Yesterday, I met a woman from the Okanagan. She explained to me that she noticed an incredible amount of Alberta license plates throughout the valley. Many of us are heading down for real estate investments, others for vacation and a select few to participate in new or purchased wineries. It seems there's a romantic notion to being involved in a winery. While the concept appeals to the romantic in me, I always wake from the dream and remember that wine making is farming and chemistry. While the idea of sipping my own creation has nice visions, the idea of slumping over the vines caring for them as if they were my child seems like too much effort. Thankfully, others are up to the challenge.

I mention central BC, as that is where the two wines I review this week are from. I begin with the 2007 Tinhorn Creek Chardonnay. The wine shows as a very clear juice with only a slight hue of yellow. It emits a clean, light nose with little sugar and only the faintest hint

of apple. When first opened, I found it a touch bitter, but it soon loosened into something quite nice.

Tinhorn Creek had less than a third of this juice in French oak for less than 60 days. I found the touch of oak in the wine to be a nice base to the wine, just enough for some nice structure but not overwhelming. The wine has tremendous body and was extremely well rounded, and the smooth, tropical flavours evolved very well through the palate.

This was a tangy wine with great legs. I expect it will

drink well for a few years, though it's also thoroughly enjoyable now.

NEXT, I DELVED into an area with which I am admittedly less than familiar: rosé wine. To me, this wine's history is tainted by White Zinfandel—many, including myself, have unfairly painted rosé wines with the same brush. I was very much hoping the 2007 Sumac Ridge Rosé would change my perspective on this wine, and I found that it very much did change my mind.

This light-red wine showed just a hint of orange colour. It has a crisp refreshing nose with hints of cherry. When I first poured the wine, the sweetness of the wine was overwhelming—almost tooth-enamel-destroying sweet—but it very quickly softened. I caught strawberry and peach notes at the front of the palate that held very well through to the middle. The wine offered mild tannins and some nice residue flavours at the back of the mouth.

This wine is sourced from an interesting blend of grapes; mostly Pinot Noir, with some Ehrenfelser and a touch of Gamay, which is a noble lineage. The winery recommends this wine be served well chilled, but I found it a more pleasant drink at a slightly warmer temperature. Still chilled, mind you, just not really cold.

Alas, the question is whether this wine has made a rosé lover out of me. My answer is maybe. I don't think I'll reach for them often, but I did enjoy this wine enough to try some more. I suppose that inspiring one to widen their experience is the mark of a decent wine. I thank Sumac Ridge for that. ▽

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Candy cake

There's no sense letting Halloween leftovers go to waste now, is there?

JAN HOSTYN / jan@vuweekly.com

I'm not a huge fan of Halloween—the dressing up part, anyways. The thought of actually having to don a costume of any sort, no matter how big its wow factor is or how anonymous it can make me, is frightfully painful. But I still remember the thrill and excitement I felt as a kid, running from door to door or plowing through massive snowdrifts, collecting the prized candy that was never allowed to find its way into my stomach at any other time of the year.

And I think kids today deserve to experience that same breathless excitement, as weird as the whole premise is. It's their due. So I have vowed never to turn into a curmudgeonly old party-pooper that closes my blinds, turns off my lights and hides like a frightened rabbit. Besides, it gives me an excuse to buy candy—lots of candy.

My exuberant buying frenzy does have one drawback though—leftovers. And, as thrilling and tasty as it may sound, it really isn't. The novelty of possessing oodles of colourful little packages quickly wears thin, never mind the unremitting headaches that inevitably come with them.

So this year I did something different. After everyone in my candy-laden house had had their fill—or at least after I decided they had had their fill—I rounded up some of the precious little morsels. I was going to bake with them.

Even though you can toss Halloween candy into practically any recipe—well, pretty much any cake, brownie or cookie recipe, anyway—I wanted to make it a bit more official. I got on the Internet and, within seconds, had numerous recipes at my fingertips. I decided on cake, simply because I felt like making cake.

After giving the recipe a quick scan,

LEFTOVER CANDY CAKE
(FROM CLATCHEN.COM)

- 2 cups coarsely chopped leftover candy
- 2 3/4 cups sifted flour
- 1/2 teaspoon salt
- 1 teaspoon baking soda
- 1 teaspoon vanilla
- 8 ounces unsalted butter
- 1 1/2 cups sugar
- 3 large eggs
- 1/4 teaspoon almond extract
- 1 cup sour cream

FOOD AT HOME

JAN HOSTYN
jan@vuweekly.com

I discovered I needed sour cream. I debated substituting yogurt instead, but that just seemed way too healthy for a cake stuffed full of candy.

One trip to the grocery store later and the wayward tub of sour cream took its place of honour on my countertop, right next to my big mixing bowl. I turned my oven on to 350° and debated hauling out my new-fangled rubbery bundt pan but decided against it. I diligently greased and lined a tube pan with parchment instead. Then came my biggest decision: what kind of candy should I use? The recipe just asks for two cups of chopped candy. Oh, the choices.

I thought peanut butter cups would be amazing but, since my one daughter hates anything even remotely peanut-y, that was out. Ditto with Crispy Crunch; Oh Henry, Snickers and a ton of other

options too. She also hates anything coffee-ish, so there went the Coffee Crisp idea. With my options quickly dwindling, I decided to do a bit of a mish-mash: Smarties, Kit Kats, Aeros and Twix. I guess my options weren't that limited after all.

My next discovery—it takes a lot of candy to fill 2 cups. Oh well. My daughter had a ton of fun opening and chopping and dumping.

While she worked on that, I mixed together the flour, salt and baking soda in one bowl and put a cup of softened butter in another. I beat that with my little hand mixer until it was nice and fluffy and then gradually dumped in the 1 1/2 cups of sugar. I beat that until it was fluffy again and then added the eggs, one at a time and gave the batter a quick mix after each one. I didn't even have to rescue any errant eggshells.

Then I stirred in a few big squirts of vanilla and added the sour cream and the flour mixture. First I mixed in some flour (about a third of it). Then I added half the sour cream, mixed in more flour, stirred in the rest of the sour cream and finally folded in the rest of the flour. Lots of stirring and folding. I didn't add any almond extract—again, the perils of having kids with taste buds.

Half the batter went into my pan and I stirred all the nicely chopped candy into the rest of batter before adding it to the pan. The Smarties were definitely colourful enough.

Then I threw it in the oven. Even though it's supposed to take an hour, I checked it after 55 minutes and it was done. Pleasantly brown and slightly cracked, with a few odd nuggets of candy peeking out, it looked quite lovely. And it smelled lovely, if somewhat sweet.

The verdict—very sweet, but good in a different kind of way. And it wasn't stuffed full of candy either, with just a tasty smidgen here and there. Dress it up with some icing sugar, whipped cream and a drizzle of melted chocolate and it'll make a divine dessert and an interesting conversation piece.

But next year, all my leftover candy (instead of just some), will find a home at the Youth Emergency Shelter. The experiment was fun while it lasted, though. ♥

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Not quite from heaven

Tucked-away Manna Noodle Café gets the job done, for the most part

JAN HOSTYN / jan@vuwweekly.com

From the moment I built my very first, very spectacular Lego house and my older, much bossier sister surreptitiously relegated it to our drab, dungeon-like basement, I quickly learned the significance of three little words: location, location, location. No matter how lovely and charming your house with the white picket fence and fastidiously trimmed lawn is, if it sits smack dab in the midst of the equivalent of urban disaster, its value is going to shrink mighty quickly. Better to have a little shack in a lovely and picturesque neighbourhood than a virtual mansion amidst dubious and questionable surroundings.

Which is precisely what puzzled me about Manna Noodle Café. Tucked away on a very un-picturesque stretch of Parsons Road, with not even a smidgen of a street-side sign to announce its presence, it goes against all of the "location" rules—it's barely visible from the street, it's not in an innately "pick-me" restaurant location and it's on a road that doesn't lend itself to the exploration of simple little strip malls. So one day, spotting the lonely "open" sign lighting up the window, I decided to explore.

From the parking lot, the restaurant looks tiny. But once I ventured past the door, I was surprised at what I found inside: a clean, simple, modern little (but not tiny) café. Some of the tables were even occupied with people happily munching away. I walked past the tables and drink cooler, set off a bit to the side, and went to the cash register/counter at the back of the restaurant. There I requested a take-out menu and was promptly handed a little paper one. I took a seat at one of the vacant tables to study it a bit more closely and that's when things started to make a bit more sense.

Manna Noodle Café is Korean, something I inadvertently missed. The owners are Korean, the food they serve is Korean and their location is, well, Korean. The restaurant sits smack dab in the middle of a cluster of Korean businesses that are owned by Koreans and cater to Koreans. Because of the word "noodle," I was assuming that a Vietnamese menu would greet me when I walked in the door.

So I sat at my table and pushed any thoughts of vermicelli bowls aside and focused on more Bi-Bim-Bap y-type creations. And although I've eaten Korean food before, and although there are extremely brief descriptions of the menu items, I found myself getting lost in the muddle of Korean and English words. My face must have looked as muddled as my mind because a kindly waiter quietly slipped the real menu—a glossy one, full of big, beautiful pictures—in front of my grateful eyes.

PICTURES REALLY are worth a thousand words, and my eyes soon zeroed in on what they thought my stomach

KOREAN

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101 - 3212 PARSONS ROAD, 780.469.9963

should be filled with: an order of Spring Rolls (\$5.95), the Bi-Bim-Bap (\$10.95), a small Chicken Bowl (\$8.95) and a small Spicy Pork Rice (\$9.95). No noodle-laden creations.

I had a few errands to do so I ordered pick-up and asked if I could pick them up in an hour. No problem. Just over an hour later, I returned to find a large box waiting patiently for me on the counter, stuffed full of Styrofoam containers of all shapes and sizes. And napkins. And forks and spoons. Ah, the pleasures of take-out.

My trunk seemed to smile back at me as I gently deposited dinner in it; the cargo it tends to transport is usually of the somewhat-less-than-exciting variety. It didn't do a very good job of harnessing the waves of chili pepper, garlic, soy sauce and sesame oil that kept distracting me, however.

Distractions aside, I made it home safely, where my husband eagerly relieved me of my load. After a few annoying squeaks from the protesting Styrofoam, our dinner lay splayed somewhat un-majestically all over the counter.

The first comment out of my husband's mouth concerned the amazing quantity of spring rolls that had found their way into the little container. Only then did their size register, and he promptly deemed them the thinnest spring rolls he had ever encountered. Although brown and cnsy, the carrot-flecked cabbage filling was quite sparse and it was more like eating crunchy plum sauce.

Our taste buds perked up when we dug into the Bi-Beem-Bap. There was just something about the combination of soothing runny egg, spicy hot sauce and comforting veggies all mixed with rice that worked.

I had ordered the smaller versions of both the beef and the pork so I wasn't too surprised in the modest servings, but they seemed quite heavy on the rice—maybe I should have heeded the "Noodle House" hint and gone the noodle route with at least one of our choices. Oh well—it came in handy with the fiery pork. The medley of pork, cabbage, mushrooms and onion, all topped with sesame seeds, was spicy and satisfying—and quite happy to have the much meeker rice as a partner.

The Beef Bowl—mainly beef but with a few onions, mushrooms, carrots and sesame seeds mixed in—reminded me of teriyaki beef. Good, but not quite as tender or successful as the pork.

It doesn't appear that Manna Noodle Café will meet the same dismal fate as my doomed Lego house after all. ▽

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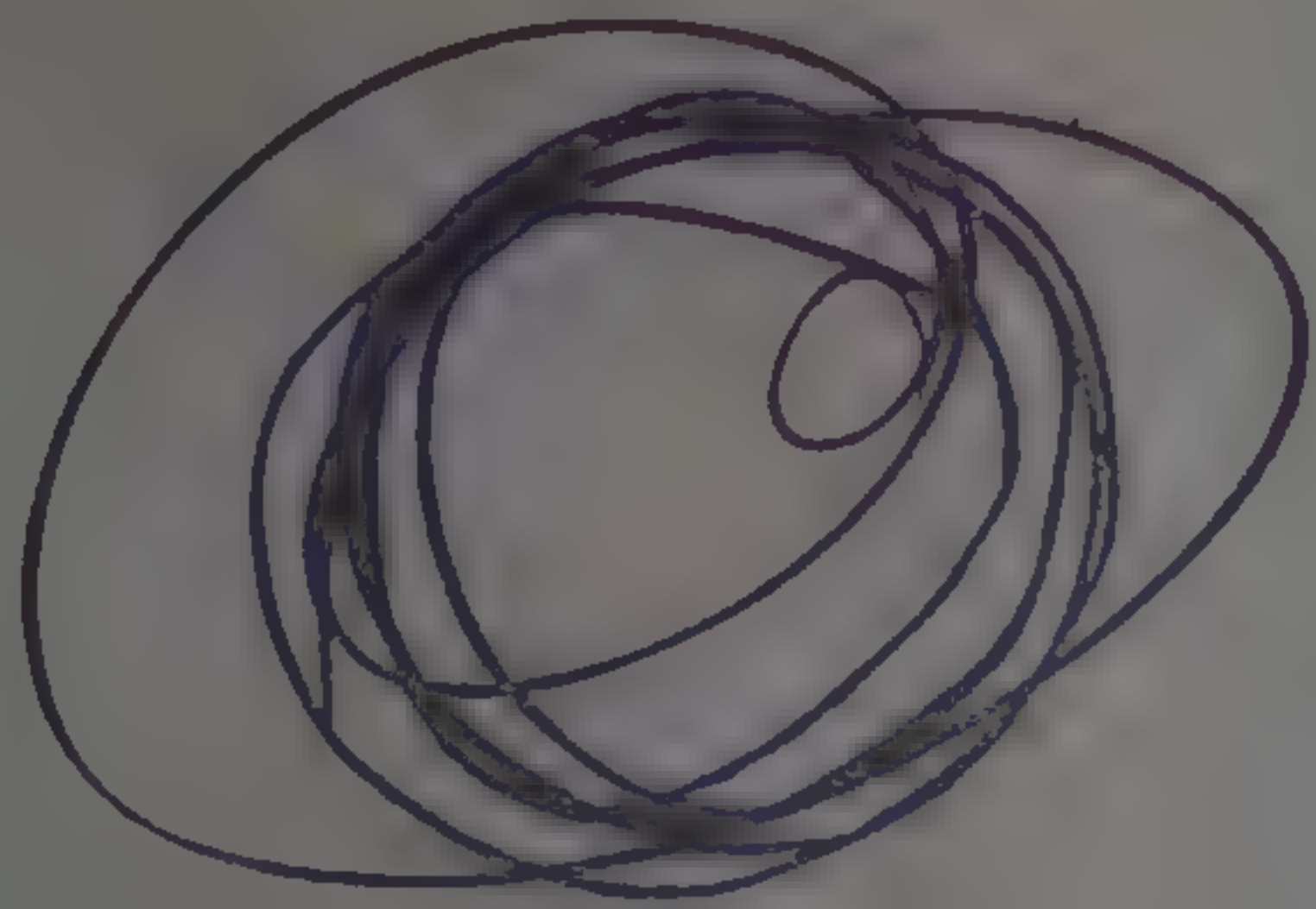
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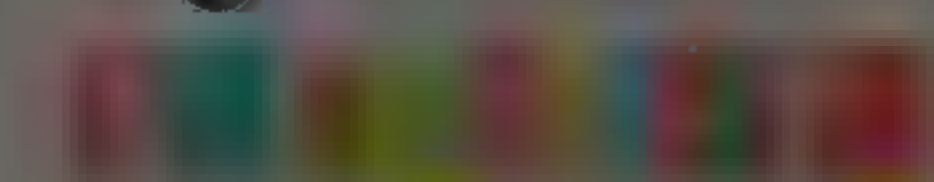


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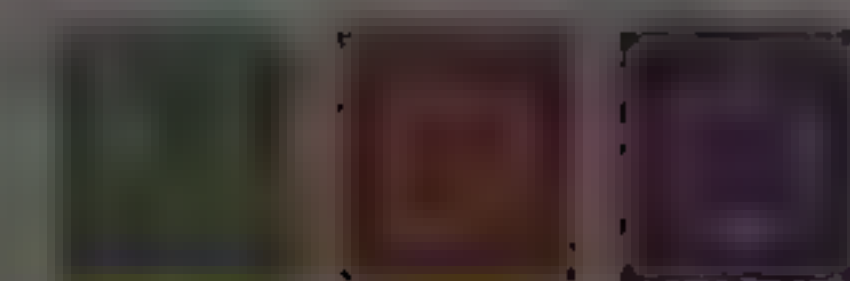
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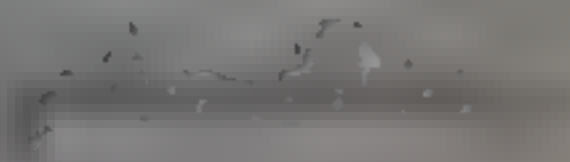
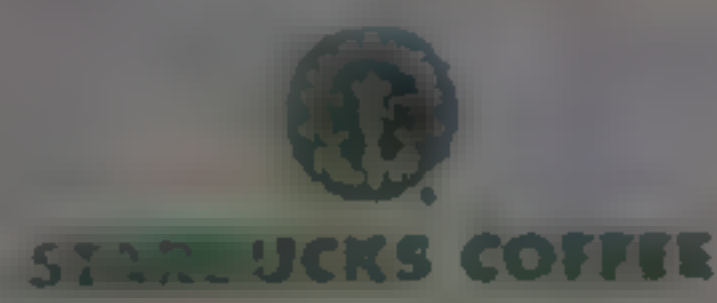
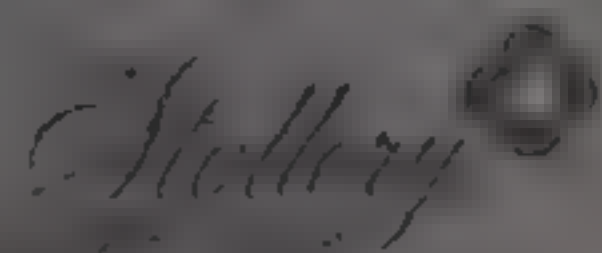
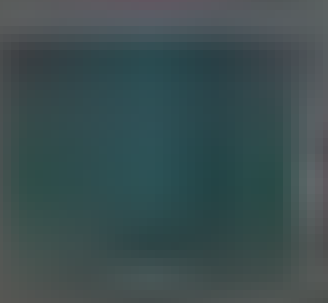


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Edmonton's Queer Arts & Culture Festival

November 14 - 24, 2008

exposurefestival.ca



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Naked Cyber Café and Espresso Bar • Play • Steamworks

As Minister responsible for the arts and culture in our province, it is my pleasure to welcome everyone to the second annual Exposition: Edmonton's Queer Arts and Culture Festival.

I want to give special thanks to all of the volunteers, organizers and sponsors of the festival. I am confident your hard work and dedication to arts and culture in Alberta will help to ensure a memorable experience for everyone.

I am glad to see that cultural diversity is alive and well in Edmonton and I look forward to this festival every year. With so many talented local artists, I hope you have as much fun as I do!

To last year's audience: thanks for your vote of confidence.
To our partners and sponsors: we couldn't do this without you.

November 11 - 22, 2023

AA BRONSON
2:00 p.m. to 4:00 p.m. / Edmonton
Room, Lower Level, Stanley Milner
Library 7 Sir Winston Churchill Square /
Edmonton, Alberta T6C 1B6 - 438-2222
Edmonton Public Library is pleased to
welcome author AA Bronson - with his
Edmonton for one day only to share
his experiences as a performing queer
artist. Bronson will be talking about his
performances, his past and his current
projects. In partnership with Edmonton
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SCREENING THE T: AN UNCONCLUSIVE CINEMATIC EXPOSURE OF THE TRANSGENDER EXPERIENCE PART 1 OF 2
5:00 p.m., 7:00 p.m., 9:00 p.m., Metro Cinema, Zeidler Hall in the Citadel Theatre 9828-101A Ave. / \$10 each
F to M: 7:00 p.m. **The Amazing Truth About Queen Raquela** screening with Rostrum Press: Materials Testing. 9:00 p.m. **The Transgender Experience Part 1 of 2** Metro Cinema.

NO PAINTS DANCE PARTY
 7:00-10:00 PM / \$5 at the door / \$10 advance
 Art Space 10209-100 Ave. /
 \$5 at the door. Featuring: Blind Tiger,
 Tiger; Micro-Bot; You're An Acorn; Mo
 Watson production.

SCREENING THE T: AN INCLUSIVE CINEMATIC EXPOSURE OF THE TRANSGENDER EXPERIENCE PART 2 OF 2
7:00 p.m. / Metro Cinema, Zeldler Hall in the Citadel Theatre 9828-101A Ave.
/ Tickets \$10 each or buy an all-day Sunday pass for \$30 and get Monday free. Metro pass holders welcome. 7:00 p.m. *She's a Boy I Knew* screening with *Transgender* in partnership with Metro Cinema.

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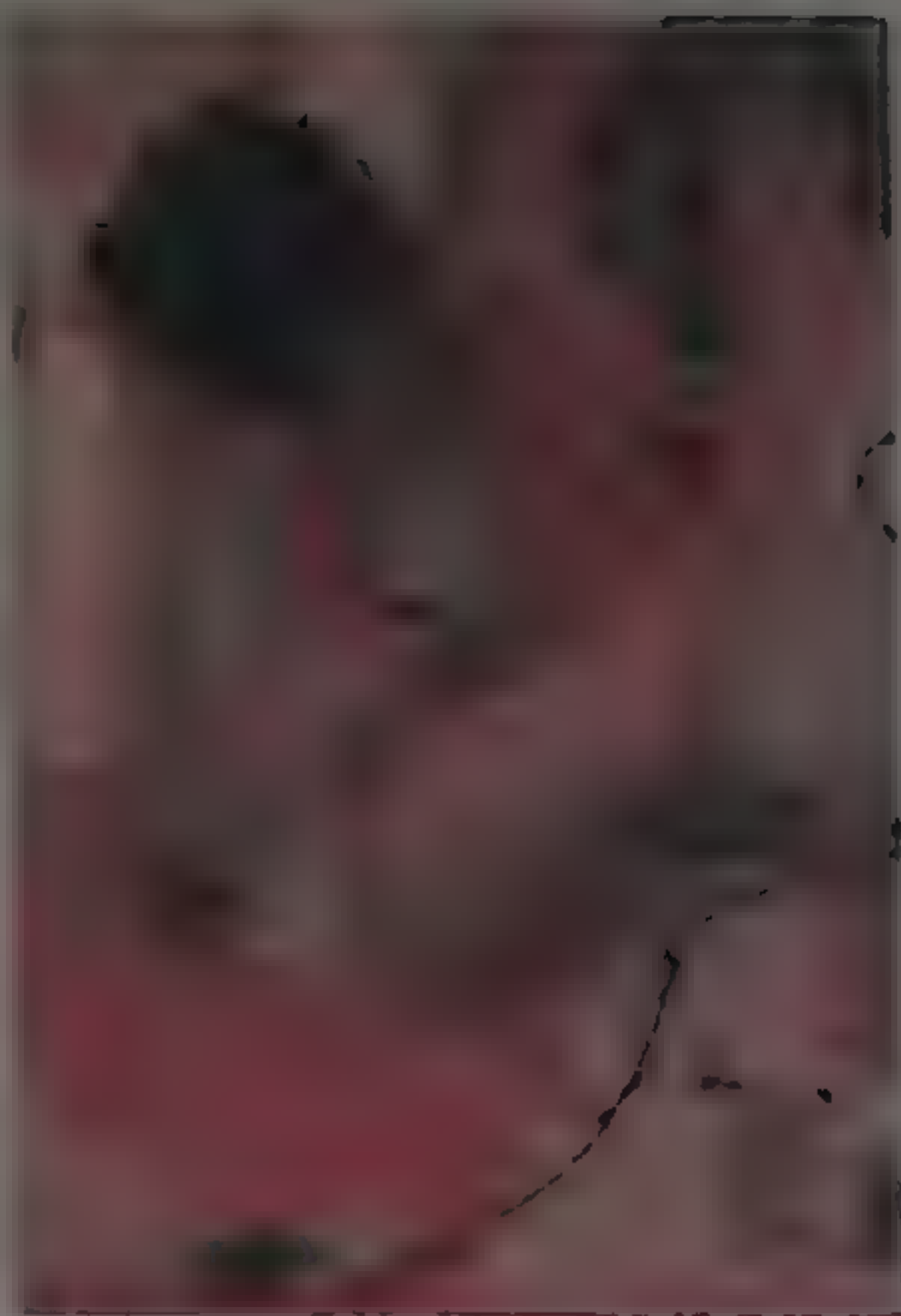
UNKNOWN PLEASURES (A STAGED
 READING) BY JONATHAN SEINEN
 7:00 p.m. / Prism 10524-101 St. / Free

THURSDAY NOV. 20
**ALLEGED DEPRAVED
 INDIVIDUALS: EDMONTON'S
 QUEER SCANDAL OF '42.**
 8:00 p.m. / Boots 10242-106 St. /
 Free. In 1942, Edmonton's first fe-
 male councillor Margaret Crang
 was implicated in an RCMP sting
 surrounding a "ring of homosexu-
 als operating between Vancouver
 and Edmonton." Learn more about
 Crang and the scandal from Edmon-
 ton writer Jocelyn Brown and guests.

TRANS DAY OF REMEMBRANCE
 FEATURING ELI CLARE AND EVM
 7:00 p.m. / Enterprise Square 10230
 Jasper Ave. / Free. An evening to honour
 the memory of trans identified people
 who have passed away due to stigma,
 discrimination and violence. Featuring a
 poetry reading by Eli Clare and music
 by Edmonton Vocal Minority. In part-
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Art by [illegible]



Hot Topic

FRIDAY, NOV. 21
**ELI CLARE LECTURE: "GAPING,
 JAWKING, STARING: LIVING IN
 MARKED BODIES"**
 3:00 p.m. - 4:30 p.m. / HC L-3
 University of Alberta / Free
 In partnership with APIRG and ISMSS

SNAP STUDIO ORIENTATION FOR
 QUEER ARTISTS AND ACT
 WITH ANTHEA BLACK
 7:00 p.m. / SNAP Studio 10242-106 St.

HOT TOPIC VS.
WEDNESDAY LUPYPCIW
 8:30 p.m. / The ARtery 9535 Jasper
 Ave. / Free. Wednesday Lupyciw will
 be performing a response to Kirsten
 McCrea's "Hot Topic" series, which
 features an artist icon Le Tigre, by investigating the
 idea of how we interpret feminism(s) in
 modern-day fashion.

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SATURDAY, NOV. 22
TALK WITH WAYNE YUNG
 8:00 p.m. / Latitude 53 10248-106 St.
 / Free. In partnership with Latitude 53.



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exposurefestival.org

WEDNESDAY, NOV. 19

Nov. 14 to Dec. 1 (World AIDS Day
 2008) / Art Gallery of Alberta 10230
 Jasper Ave. (Enterprise Square)
 Curated by a trio of queer youth,
 You Are Here explores location,
 geography and a sense of self in
 relation to growing up queer.
 Curators' Tour: 2:00 p.m. Saturday,
 Nov. 15. / Reception: 2:00 p.m.
 Saturday, Nov. 29. In partnership
 with the Art Gallery of Alberta and
 the Institute for Sexual Minority
 Studies and Services.

WAYNE YUNG - 100 FLOWERS /
 TRAVIS MCWEN - I BET THEY
 CAN TELL JUST BY LOOKING
 Oct. 24 to Nov. 22
 / Latitude 53 10248-106 St.

ABSTRACT NUDES
 Jackson photographix / Nov. 14 to 25
 / 29 Armstrong 10129-104 St.

TRANSFORMATIONS
 Curated by Josie Cross
 / Nov. 14 to 22 / Garage Burger
 10242-106 St.
 Naked Cyber Cafe
 10354 Jasper Ave

WEDNESDAY LUPYPCIW
 with The Ladies in the Back Room
 Artists: Wednesday Lupyciw,
 Kirsten McCrea & Corissa
 O'Donnell. Curated by Amy Fung
 / Nov. 10 to 30 / The Artery 9535
 Jasper Ave.

THURSDAY, NOV. 20

7:30 p.m. Loud & Queer Cabaret

1:00 p.m. You Are Here
 Curatorial Tour
 2:00 p.m. AA B
 7:30 p.m. Loud & Queer Cabaret

SUNDAY, NOV. 23
 11:00 a.m. Coffee with Jocelyn Brown
 5:00 p.m. / 7:00 p.m. / 9:00 p.m.
 Screening the 7:00 p.m. / 9:00 p.m.
 7:30 p.m. No Pants Dance Party

MONDAY, NOV. 24
 7:00 p.m. Screening of the T Films
 (Part 2) Q&A with Owen Flaworth

TUESDAY, NOV. 25
 7:00 p.m. Bathroom
 Art installation

WEDNESDAY, NOV. 26
 7:00 p.m. You Sleigh Me
 Family Sleigh Ride
 7:00 p.m. Unknown Pleasures by
 Jonathan Seinen

THURSDAY, NOV. 27
 5:00 p.m. Alleged Depraved
 Individuals: Edmonton's queer
 scandal of '42
 7:00 p.m. Transgender Day
 of Remembrance

FRIDAY, NOV. 28
 3:00 p.m. Eli Clare Lecture
 7:00 p.m. SNAP studio orientation
 8:00 p.m. Hot Topic vs.
 Wednesday Lupyciw
 9:00 p.m. Explore and Expose
 Photographic Scavenger Hunt

SATURDAY, NOV. 29
 2:00 p.m. Artist Talk
 with Wayne Yung
 8:00 p.m. NOIR
 A Masquerade



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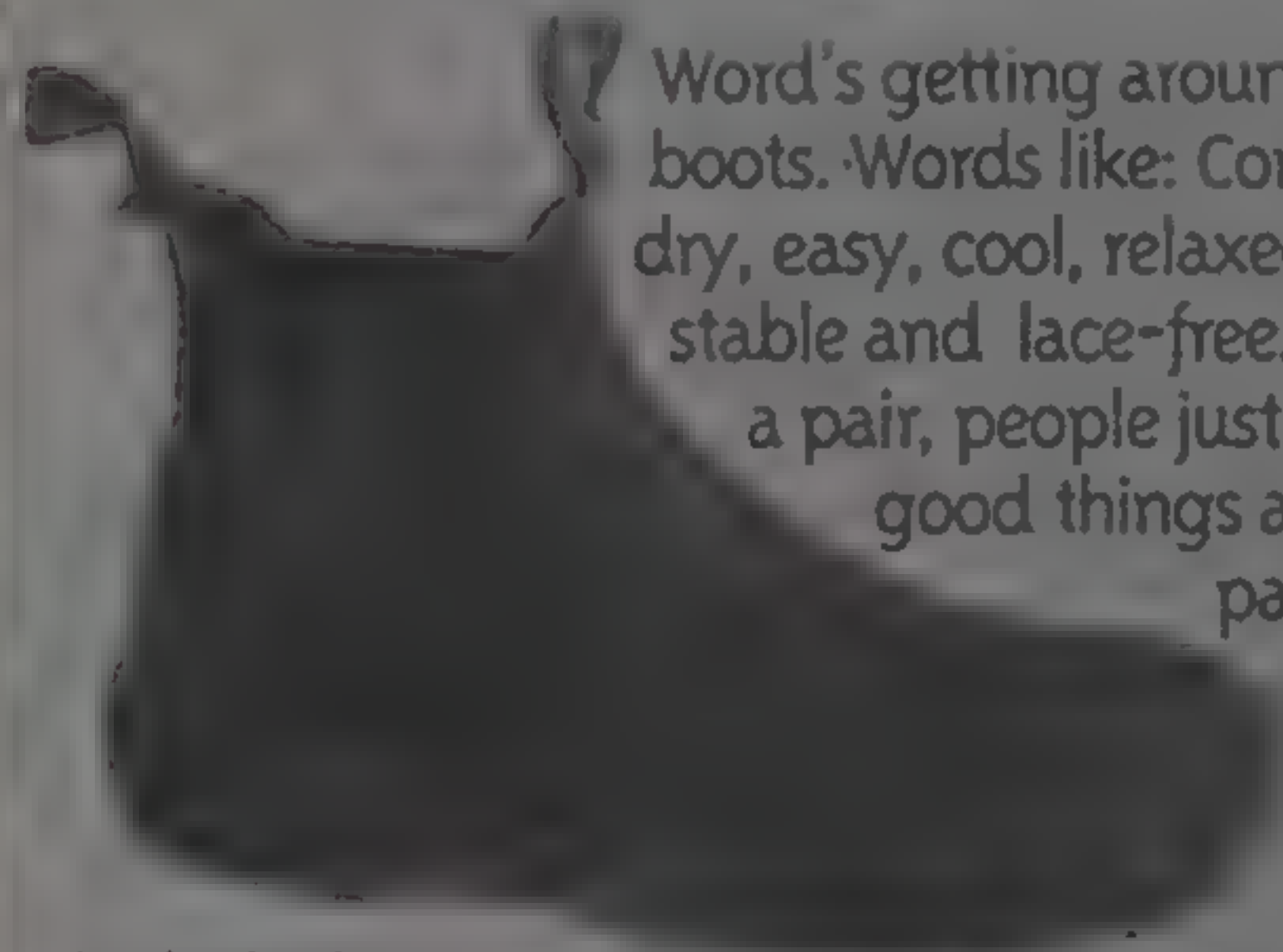
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Get the General Idea

One of Canada's true art stars finally comes back to Edmonton

DAVID BERRY / david@vuwweekly.com
Sometimes it seems like the last art-world lumina to come through Edmonton was Clement Greenberg, but Sunday's lecture at the Milner Library won't be the first time AA Bronson has come to our fair city.

"I actually lived in Edmonton when I was a kid, just for two years," Bronson explained over the phone from his home in New York, "it was winter when there was an extraordinary amount of snow. It was like a pink snowfall."

Befitting his nature, Bronson and the neighbourhood kids proceeded to dig a huge labyrinth under the snow, an exciting adventure until one of the parents found it, effectively ending the children's winter project.

When Bronson returns to Edmonton as part of the Exposure festival, things will be decidedly different, for Edmonton has experienced an urban renewal, a renaissance of arts and culture, and a lifetime of experience with a city acting to

as part of the art collective General Idea, from 1969 to 1994 Bronson and his co-artists, Felix Partz and Jorge Zontals, created some of the most important conceptual and media art in Canada to date. Operating

FILE Magazine for 17 years starting in 1972, they provided both a forum for art criticism and a platform for the realization of conceptual projects. Their major artworks include their "Nazi Milk" advertisement, "The Boutique from the 1984 AIDS General Idea Pavilion", and "The Armoury of the Miss General Idea Pavilion". The works pushed boundaries of the museum space and collective sold merchandise from their "boutique", they also used "do it or busting" by subverting paid ad campaigns, which they turned into their later part of their career.

In later years, General Idea did their work on the AIDS virus. In 1984, a take on the "LOVE" logo became iconic in its own right, a mass media moment, on an epidemic of which there was little public awareness or understanding at the time. General Idea went on to create works like "Day of AZT/One Year of AZT"



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AA BRONSON
LECTURE AS PART OF EXPOSURE-EDMONTON'S
QUEER ARTS & CULTURE FESTIVAL
MILNER LIBRARY (7 CHURCHILL SQ), FREE

which was a large scale representation of a day's dosage of AIDS drug therapy, complimented by a year's worth of the drug articulated on the walls. General Idea continued to raise awareness through their art until both Zontals and Partz died from the virus in 1994.

BRONSON'S WORK has since focused on themes of healing and spirituality, including a stint wherein he practiced massage therapy as AA Bronson*Healer, setting up shop in gallery spaces on occasion. Earlier this year, he curated and collaborated on the show *AA Bronson*School for Young Shamans*, and he's currently working with fellow Canadian Peter Hobbs on a series of séances.

Bronson has found his recent

work with younger artists to be entirely fulfilling, mostly because of its diversity.

"I always have different advice for each younger artist," he says of his mentoring style, though he adds that he tells them, "not to concentrate on the marketplace, but to focus on their art, not on their career."

Though Bronson regrets not being able to spend more time in the city, to open up more of a dialogue with Edmonton's artists, he does hope people can find some inspiration and guidance in his lecture.

"I'm going to try and give a history of my life as an artist through General Idea, and my work through a queer perspective," he explains.

Whether or not you're familiar with the work of General Idea or AA Bronson, his stories and experiences will provide insights into some important moments in Canadian contemporary art. Edmonton has a good deal to learn from Bronson, and with any luck we'll see him back sooner, rather than later. ♥

A dream is but life

Steve Pirot steps into a waking dream world with *Su-Kat*

DAVID BERRY / david@vuwweekly.com

"I'm pretty good at dreaming, that's one of my secret powers," Steve Pirot says earnestly, before furrowing his face, coming to some kind of unfortunate realization. "Ah, my mutant power is dreaming; great, that makes a lot of money."

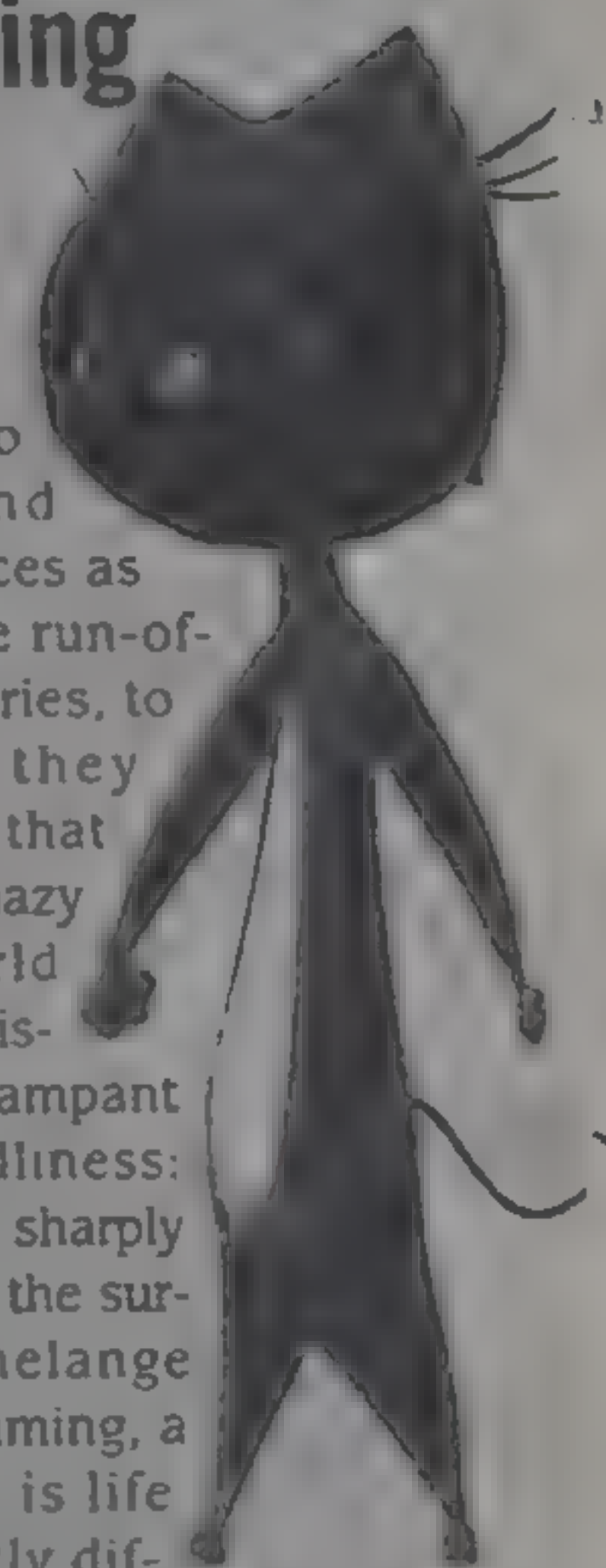
It may not lead to untold millions, but Pirot has nevertheless found a way to put his rather personal talent to good use in his newest play, *Su-Kat*. At its heart about a burgeoning relationship between two seemingly star-crossed people—misanthropic comic artist Brian (Pirot) and celebrante/recently recovered coma victim Susanne (BFA grad Kirsten Rasmussen)—though, much like its source, it seems to be pulled from some world that looks and feels like ours, but only in fleeting glances. Brian and Susanne share an ethereal connection, Brian's most recent smash comic hit being based on a seemingly shared dream they had while Susanne slept in her coma. As the play moves along, they attempt to unravel their mysterious connection, all the while drifting back to the comic/dream, with animations by Mark Jenkins and Matthew Schurman and a live sound design by Lane Arndt bringing the world to life.

That latter aspect seems particularly important to Pirot, who dislikes the traditional view of dreams as useful for psychoanalysis or as a way of understanding our waking lives. For him, dream and waking life are simply two different presentations of reality, influenced and connected, no doubt, but not necessarily providing a clarifying window into one another.

"I'd like to think of dreams as stuff that happens to me while I'm asleep, that's no less real than stuff that happens to me while I'm awake. It's a different kind of real, but still," he says pensively, taking frequent pauses to form his thought. "When people ask things like, 'What does this dream mean?' I'm always tempted to shout out, 'What does this mean? What does this moment right now mean?' I understand why people try to interpret them in a certain way, looking for symbolic or portentous meaning, but I don't put much credence to that."

IT'S THAT WAY of approaching dreams that has sustained Pirot's interest in them—he admits to keeping a fairly extensive dream journal, as well as frequently relating his

dreams to friends and acquaintances as if they were run-of-the-mill stories, to see how they react—and that makes the hazy dream world of *Su-Kat* bristle with a rampant otherworldliness: Pirot seems sharply keyed-in to the surrealistic melange that is dreaming, a place that is life with slightly different rules



PREVIEW

THU, NOV 13 - SAT, NOV 23 (8 PM)

SU-KAT

DIRECTED BY MURRAY UTAS

WRITTEN BY STEVE PIROT

STARRING PIROT, KIRSTEN RASMUSSEN

LIVING ROOM PLAY HOUSE (11315-106 AVE)

PAY WHAT YOU CAN

Of course, the world of dreaming and the creative life have often been intertwined, from dream literature—Pirot mentions a half-dozen different works of art he particularly appreciates over the course of our interview—to artists tapping into their own dream states for inspiration. For Pirot, that sort of thinking is particularly helpful for the creative process, a kind of extension of it that forces us to look at the world in a slightly different manner, something good art frequently helps us do anyway.

"It's associative logic that dominates dream thinking, as opposed to a consequential logic that dominates waking life," he says of its use in his own work. "If I drop a ball in real life, it's going to fall, but that's not necessarily going to happen in a dreaming world: it could go sideways, or disappear, or expand in size or turn into my wife."

"There's just a different type of logic, and sometimes you just have to trick yourself to get into that kind of associative thinking," Pirot continues. "Some people do it by smoking lots of pot, Edison did it by holding steel balls over steel pans and drifting off until he dropped them, and would write down whatever came to mind when he sort of came to. Some people dream log, some people meditate: it's not our first nature, though it might be our second, and it's just unique way of looking at things." ♥

Up for debate

Queer and feminisit identities a Hot Topic

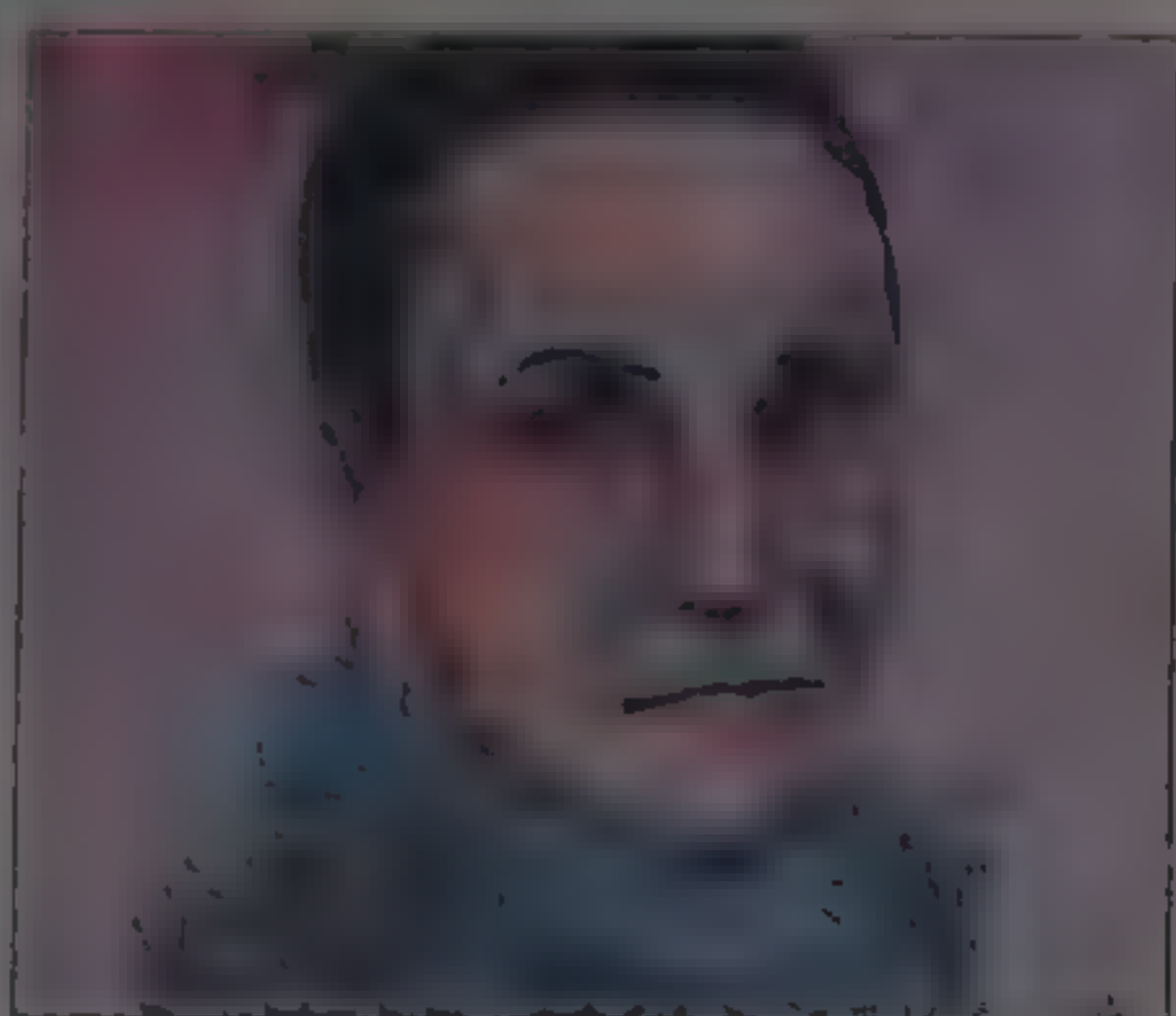
SARAH HAMILTON / hamilton@vancouverweekly.com

Two Alberta artists will be working together as much as pulling each other's works apart as part of this year's Exposure Festival. Curated by Amy Fung, *Hot Topic vs. Wednesday Lupypciw* is a painting-and-performance-based exhibition at the ARTery featuring performance artist Wednesday Lupypciw of Calgary.

Kirsten McCrea completed *Hot Topic* for her BFA at Concordia University in Montréal. The series, based on the song "Hot Topic" by the band Le Tigre, is a set of 60 portrait paintings of counter-culture icons listed in the lyrics of the song, including Yoko Ono, Nina Simone, Billy Jean King, Cibo Matto, Gertrude Stein and many others who have addressed queer and feminist issues in their work.

"Every person walking in will recognize at least one person," says McCrea, "They're going to want to know how that person relates to everyone else."

McCrea hopes that as visitors become curious about the exhibition, they will learn more about the work these women have done. "This is an



VIZ ARTS

FRIDAY 21 NOV 6PM-10PM
HOT TOPIC VS WEDNESDAY LUPYPCIW
CURATED BY AMY FUNG
PART OF THE EXPOSURE FESTIVAL
THE ARTERY 1000 10TH AVE W
EDMONTON AB T6P 1P6

important thing to do," she says. "You need to honour your own cultural heroes. If you don't preserve your own history, no one will."

Next Friday, November 21, McCrea's works will be joined by *Beige Decade(s)*, a performance art work by Calgary-based artist Wednesday Lupypciw. Lupypciw is excited about working in response to McCrea's paintings. Well established

in Calgary, Lupypciw is also looking forward to her time in Edmonton and in front of an Edmonton audience.

"I was excited at Amy's approach to curating the show in a queer arts festival," she said on the phone from Calgary, "I really like Edmonton's arts scene."

LUPYPCIW'S WORK explores issues of feminism and queer identity through performance and textile art, referencing the fibre artists of the '60s and '70s. McCrea's paintings, a traditional form of art-making, will be challenged by Lupypciw's performance, ephemeral and traditionally feminine. Together, their works form a dialogue about feminist and queer culture that extends beyond their art, articulating Fung's curatorial vision of problematizing traditional labels and definitions, thereby encouraging the audience to, as Fung says, "add an 's' to whatever [you] identify as."

For Edmonton, this is an exciting opportunity to see a one-night-only collaboration between two Alberta-based artists. Lupypciw, working in performance and textiles, has no contemporary in Edmonton, and McCrea's work has not been exhibited in Edmonton in its entirety before this exhibition. Add in Corinne's exhibit of ink drawings in the Backroom and the arts community has an exceptional conversation about feminism and queer identity at its disposal, encouraging artists and audience to inhabit new perspectives. ▽

Gotten used to it

Loud & Queer celebrates 17 years with their biggest cabaret yet

PAUL BLINOV / blinov@vancouverweekly.com

It always seems like they grow up so fast. The **Loud & Queer Cabaret**, Edmonton's still-expanding celebration of the queer arts, has reached its 17th birthday: though still a year away from being able to legally purchase lotto tickets and porn, surviving and thriving on the Praines for such a time is a milestone in itself.

PREVIEW

FRIDAY 21 NOV 7PM-10PM
LOUD & QUEER CABARET
PART OF EXPOSURE FESTIVAL
LA CITY FRANCHISE 10027 91ST AVE S.E.
EDMONTON AB T6C 1V6

"I call it the longest running festival of its kind in Western Canada, because west of Toronto, we're it," says Darrin Hagen, co-host, sound designer and L&Q mainstay. "People are not surprised to find out that Toronto or Montréal or San Francisco have a queer festival. They are surprised to find out that Edmonton has a big one. And that's exciting, because Edmonton is a town that



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Girl Talk

Harper hopes to expand poetry's audience with teenage story

by [illegible] / [illegible]@vancouverweekly.com

Jennica Harper writes poetry for people who don't like poetry. Her second book, *What It Feels Like to Be a Girl*, chronicles an intense relationship between two teenage girls. The book, a series of short poems, delves into awakening sexuality, pornography, friendship and the icon of all virgins and whores, Madonna. The Vancouver resident, also a screenwriter and story editor, was in Edmonton two weeks ago to promote and launch her new book, published by Anvil Press.

Harper's book is extremely visual and her background as a screenwriter helped her to frame and develop the story, which first beckoned her in 2004. Like many writers involved in diverse areas, Harper worked on the project in fits and starts as she felt the book deserved large chunks of time and concentration.

The story wasn't an easy one for Harper to tell, since it was inspired by a real friendship she had with another girl when she was a teenager, though,

BOOKS **WHAT IT FEELS LIKE FOR A GIRL**
BY JENNICA HARPER
ANVIL PRESS, 128PP, \$15

as with most things of this ilk, the story contains elements of both truth and fiction

"There are a lot of ways in which things are true and not true, the same way things can be good and not good at the same time," Harper explains. "Thirteen is both young and old, and pornography is both arousing and scary. I would never write something that was an indictment of porn. I don't think many things are black and white."

These grey areas, the complicated bits, are the exact spaces and ideas she finds intriguing.

THE STORY DEVELOPED as a long poem because Harper felt the story had multiple angles, and she wanted to explore a myriad of them while still focusing on a larger plot. She drafted the poem, and then had to rearrange

smaller sections to make sure the story moved along.

Promoting a book that is such a personal story is challenging, especially when the narrative dives right into controversial themes and language, which make any writer feel vulnerable when they're on stage at a microphone. One particular section requires Harper to say both "c" words, but she believes being in an uncomfortable, vulnerable place is part of the experience of creating the book.

"I still feel raw about it, but I needed to be brave about it. It's a bit of an experiment for me, but I knew I had to try to write about what was dangerous," she says. "[When performing], I feel like I have to pretend I'm really brave, and then I will come across as not having trouble with it."

The title was inspired by a Madonna song that appears on the artist's album *Music*. As much as it was used to evoke a period and spirit, Harper also hopes that the reference will draw in a wider audience—even people who don't necessarily like poetry.

"There's still a legacy of people feeling like poetry is something that needs to be studied in school, but I think my book is very accessible. First of all, it's dirty," she says with a laugh. "The meaning is clear and it's very straight forward."

She would be pleased if the book grabbed the attention of a larger audience and was even read by teenagers themselves. "It could go there," she says. "It would thrill me if there were teens that got something out of it, as well as adults who were looking back." ▼

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surprises in that way. We're festival crazy, you know?"

We know. That particular f-word seems to spark a passion not only within audiences here, but with artists across the country.

"Anytime that there's a festival, that gives it a huge legitimacy that suddenly expands to outside of Edmonton," Hagen adds, and the work pouring in from as far as Toronto and New York—the largest number of scripts in Loud & Queer's history—underscores his point eloquently. Sixteen works will be presented each night ("Me and [co-host] Kristy Harcourt are going to have to shut up and move things along," Hagen jokes), showcasing local and out-of-town artists, new faces to the queer arts community and veteran contributors alike.

HAGEN ATTRIBUTES the rise in the number of entries to both the fes-

tival's age and its connection to the much-younger Exposure festival, a likeminded nine-day engagement that began in 2007. According to Hagen, it's helped give the queer community an even louder artistic voice in Edmonton. Not that it's strictly for queer audiences, though.

"[Exposure's] a bigger stage on which to do the work that we've already been doing, which is creating and nurturing writers and giving them a voice, and telling those stories to a community that wants to hear those stories," Hagen explains. "A lot of my artist friends haven't actually been to Loud & Queer because they think, 'Oh, it's queer, so I don't have to go.' But there's this brilliant thing where you get to watch a community watching its own stories. It's their own lives reflected back at them, and the way that respond to that is an amazing thing. And that emboldens the writers, it nourishes the audience. On the right night it can be magic." ▼

Write here, write now

ART PRAIRIE ARTSTERS

AMY FUNG
amyfung@prairieartsters.com

For the past two weeks, I have spent my Wednesday evenings inside SNAP Gallery learning how to write. To write is to: rewrite, to read and to know what you want to say and question how you want to say it. Writing is a craft, as I have mused about here and elsewhere, but it is also about placing yourself within a community discussion—a fact easily forgotten within the isolation of writing.

Huddled together with handful of fellow freelance writers and editors ranging from new friends to old colleagues, I participated in SNAP's Artist-in-Residence Anthea Black's "Freelance Art Writing Workshop for Emerging Artists and Arts Writers." Looking around, the people in attendance were certainly not new to writing, but over the course of the evening, many new thoughts and insights were generously shared. I admit I was disappointed to not see more "emerging" faces there, hoping that people were in fact just too busy and that they were not in attendance because of their resistant ego. The group of writers in attendance, all notably women, were not emerging writers in any technical sense. One has her PhD and several of us have been professionally writing for years, but when it comes to arts writing, everyone revealed that they still have these "a-ha" moments when we collectively crawl out

of our hermit writing shells, put aside any sense of ego, and openly talk about important issues such as mentors, fees, conflicts of interest and how to maintain a sense of sanity.

The isolation of writing, especially arts writing, where the mantra "art critics have no friends" is beyond humour, the sense of solitude is deeply exacerbated by a region already isolated from a larger arts dialogue occurring nationally and internationally. Arts writers are not writing not out of public service, but engaging to take part in the greater cultural dialogue that feeds into the entire system of a community, a city, an economy and an identity.

LOOKING BACK. I feel I have written about a lot of artists and exhibitions because nobody else was willing to—in fact, that's exactly how Prairie Artsters began. New voices are being added to the mix and we are looking beyond our past legacies, and I've continued to question why I do what I do. I know I am now

adding to a multiplicity of voices that need to grow and speak with and against one another, but for the community to flourish we need even more voices to bring in new perspectives and challenge existing ones.

That's why as of this month until next summer, I am opening up PrairieArtsters.com to fellow writers who are interested in contributing to the ongoing dialogue. I will remain in an editorial capacity and continue to write and post periodically (and keep this column for the time being), but the online infrastructure is there for writers to come and go as they please. This is a time-sensitive trial, but I know if PrairieArtsters.com is to sustain itself beyond a stagnant shell life, new voices must be willing to step in and step up, and be willing to learn how to write collectively. ▼

Amy Fung is the author of PrairieArtsters.com. Interested writers should contact her regarding contributor's guidelines.

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By Judith Thompson



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Rangel (MFA Printmaking) • Until Dec 6

WIGG GALLERY 10516 Whyte Ave, basement of
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Bono, Linda Ould, Raymond Therault, Shelley
Therrien, Verne Busby and Margaret Braun • Until
Nov 22 • Closing reception Nov 22 (2-4pm)

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5. Rodney Crowell – Sex & Gasoline (stony plain)
6. Calxico – Carried To Dust (quarter stick)
7. Jenny Lewis – Acid Tongue (warner)
8. Ry Cooder – I, Flathead (nonesuch)
9. Okkervil River – The Stand Ins (jagjaguar)
10. Hank 3 – Damn Right, Rebel Proud (sidewalk)
11. Taj Mahal – Maestro (heads up)
12. Old Crow Medicine Show – Tennessee Pusher (nettwerk)
13. Maria Dunn – The Peddler (distant whisper)
14. Ray La Montagne – Gossip In The Grain (sorry/bmg)
15. Fleet Foxes – S/T (sub pop)
16. Amos Garrett – Get Way Back (stony plain)
17. Fucked Up – The Chemistry Of Common Life (matador)
18. Jackson Browne – Time The Conqueror (inside)
19. Wendy McNeill – A Dreamer's Guide To Hardcore Living (six shooter)
20. Dar Williams – Promised Land (razor & tie)
21. Ndidi Onukwulu – The Contradictor (jericho beach)
22. Dennis Wilson – Pacific Ocean Blue (epic)
23. Holly Golightly & The Broke Offs – Dirt Don't Hurt (transdreamer)
24. Alejandro Escovedo – Real Animal (back porch)
25. Elliott Brood – Mountain Meadows (six shooter)
26. Brian Wilson – That Lucky Old Sun (capitol)
27. Jay Reatard – Matador Singles '08 (matador)
28. Agnostic Mountain Gospel Choir – Ten Thousand (shoutin' abner pim)
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FILM

Die another day

The reborn Bond continues to kick ass

JOSEF BRAUN / josef@vueweekly.com

Greening from car chase to interrogation-gone-horribly-awry, from a foot chase across the crumbling rooftops of Siena, while a horse race collapses into bloody chaos in the streets, to a perilous rope-dangling punch-up amidst scaffolding and broken glass, *Quantum of Solace*, picking up where *Casino Royale* left off, making it the first James Bond movie to benefit from continuum, hits the ground running, leaving you as breathless as this sentence. It has a vague, dumb-sounding name—taken, omery Bondaholics note, directly from Ian Fleming—but is the antithesis of the flabby action spectacle that plagues so many multi-million dollar event movies. The second outing for this renovated, revitalized Bond, beautifully embodied in the battered physique and wounded near-menace of Daniel Craig, is the shortest, sharpest and most devastating entry in the long-running franchise. The tale, courtesy of Paul Haggis and Bond veterans Neal Purvis and Robert Wade, that turns on cold-blooded comeuppance and the looming threat of impenetrable powers working to horde the world's dwindling resources, is indeed very bleak Bond—but who ever told you bleak can't be thrilling?

Casino Royale sought a Bond with psychological nuance, or rather, one with any recognizable psychology whatsoever, and *Quantum of Solace* follows up on the promise. Which doesn't mean that the film is ponderousness or explanatory; on the contrary, Craig's

BOND **QUANTUM OF SOLACE**
DIRECTED BY MARC FORSTER
WRITTEN BY PAUL HAGGIS, NEAL PURVIS,
ROBERT WADE
STARRING DANIEL CRAIG, OLGA KURYLENKO,
JANET MONAGHAN
★★★★

Bond is cagey as befits a killer superspy, his internal turmoil not entirely obscure to the camera—there's a scene where a friend dies in his arms—but hardly an open book, either. That he's consumed by wrathful grief over the death of his lover Vesper Lynd is all you really need to know about the previous film, and it's in any case made abundantly clear in the telegraphic dialogue sequences.

The revenge theme is actually doubled with the introduction of Camille (Olga Kurylenko), easily among the most developed Bond girls, whose determination to kill a Bolivian general planning a coup d'état supported by the CIA and an international organization disguising itself as an environmentalist group nicely dovetails into Bond's agenda. That this agenda is as driven by personal motives as professional duty is essential to the drama, and the balance between the two is as ambiguous to us as it is to Bond's superior, M, played with minimalist flair and spooky containment by Judy Dench. She'll have to cut him loose once things get too unruly for MI6 to sanction, but you sense that she's always rooting for him with the same troubling faith in vigilante justice that Commissioner Gordon

holds with regards to the Dark Knight.

QUANTUM OF SOLACE **ARC** **FORSTER**
Marc Forster, whose filmography includes *Monster's Ball*, *Finding Neverland*, *Stranger Than Fiction* and *The Kite Runner*, none of which allude to an artist with a hidden urges to blow shit up. Yet I'd venture to say that this is the best thing Forster's done, a project that utilizes his sensitivity to theme and tension and annexes his tendency toward bathos and emotional kitsch.

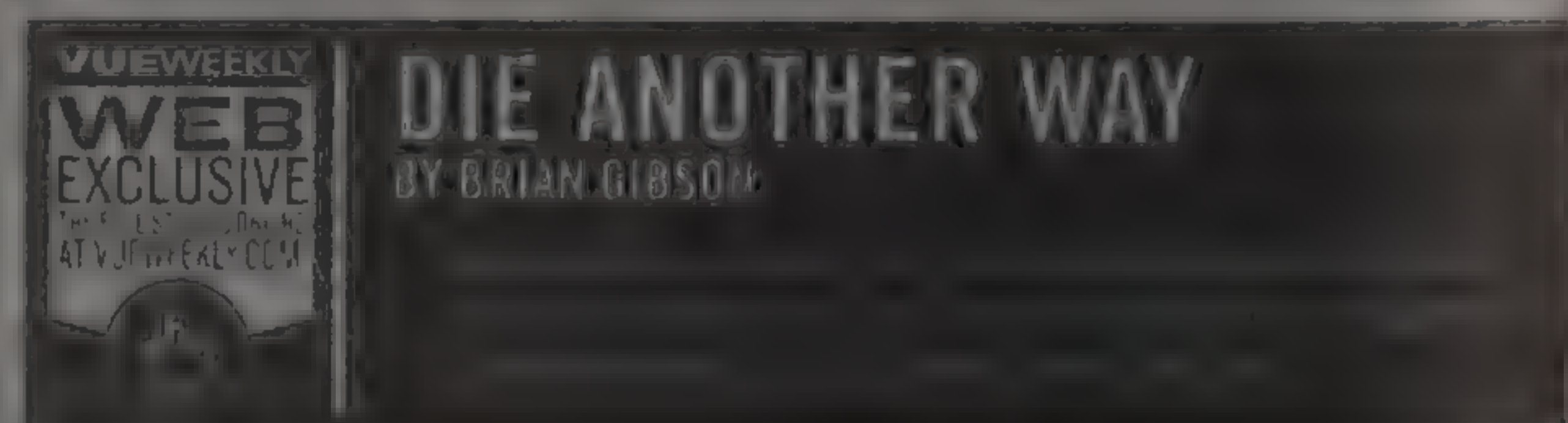
It is a common complaint of critics, myself included, that most modern filmmakers can't piece together a comprehensible action sequence, but the frenzy of close-ups, wide shots and collisions that cascade throughout *Quantum of Solace* remind us of the oppositional argument, that such action in real life is hardly tidy and easy to follow, that instincts overrule thought, that movies don't always have to give us privileged points of view, that we too can get excited and unnerved by the wild blur of action escalating to a climax. There's a kind of adrenalized poetry in this, and few can do it with the zest shown here by Forster, cutters Matt Chesse and Richard Pearson, and Dan Bradley, whose fights were incorporated into the similarly dizzying braid of imagery in the Bourne films.

Looking over the reviews thus far, I see a lot of gripes about straying from tradition: what about the gadgets and car fetish? What about the bon vivant Bond who never sweats? What about the silly villains and their pets? What about the zany, candy-coloured sets? What



about the casual misogyny? Well, sorry, those days are gone. And there is no Santa. You'd think with the Bond franchise closing in on nearly two-dozen films we'd welcome an overhaul. Admit-

tedly, I'm no Bondophile, but perhaps the cult can content themselves with the massive back catalogue while the rest of us are entertained, provoked and shaken awake by this bold new direction. ▽



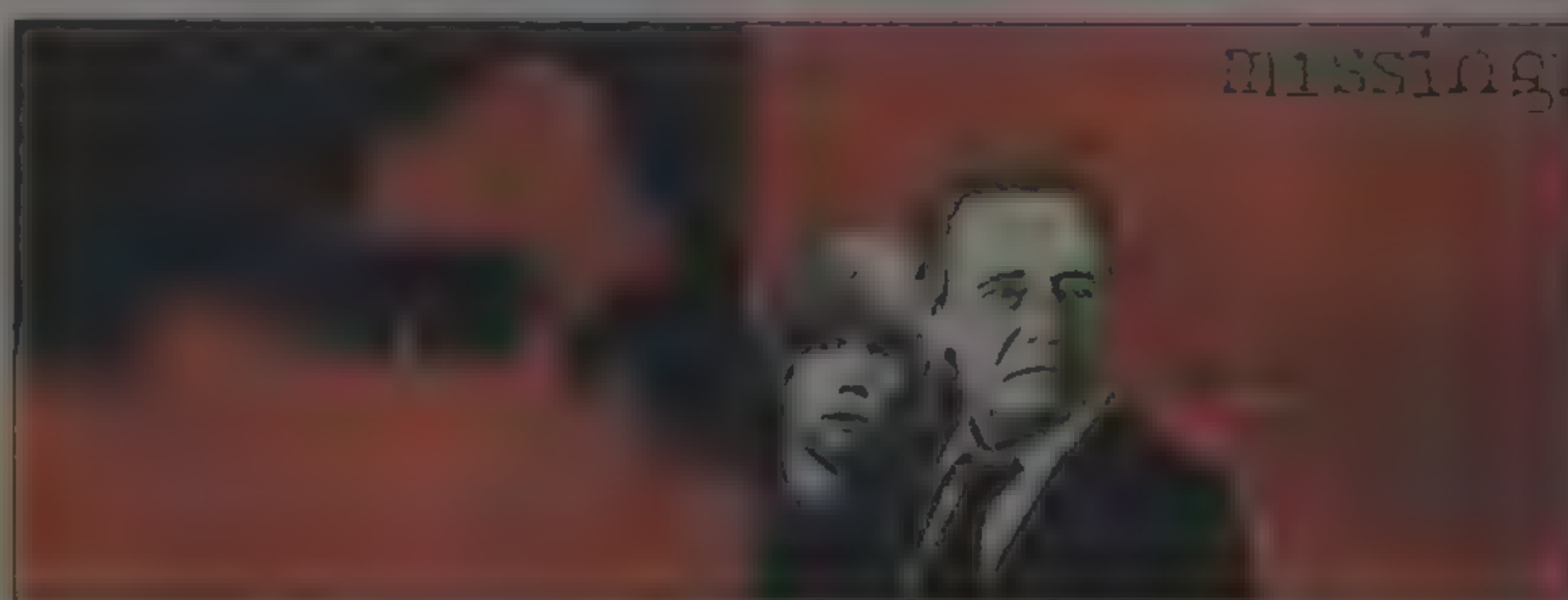
But we're Americans

FLICKS **DVDETECTIVE**
JOSEF BRAUN
dvdetective@vueweekly.com

Santiago, 1973. The murderous coup d'état that felled Salvador Allende's democratic socialist government spills its terror into the streets. Masses begin to disappear. Bodies accumulate everywhere like neglected trash. After getting trapped out after curfew and spending a night scurrying from one hiding place to another, Beth Horman (Sissy

Spacek) returns to find her home ransacked and her husband Charlie (John Shea), a young writer who may have heard a few things about the possible involvement of the CIA or the US State Department while visiting Viña del Mar, is nowhere to be found.

Charlie's father Ed (Jack Lemmon) comes down from New York. He's demure, a Republican, a patriot, wears the silent majority's suit, tie and hat, marking himself a yes man with every stammered "sir"—yet he gets no more genuine assistance from the US embassy or government officials than the suspiciously hippified Beth did on



her own. An uneasy alliance and utter embodiment of the generation gap, Beth and Ed thus are united in their helplessness and persistence. They can't pass 10 minutes without the sound of gunfire breaking the silence, can't walk down an avenue without pools of blood appearing beneath their feet,

and soon get to feeling increasingly sure that Charlie's dead, that everyone knows it, but no one wants to confirm it.

It was heavily researched and verified by Thomas Hauser for his book *The Execution of Charles Horman: An American Sacrifice*, this story that is, of course, about an

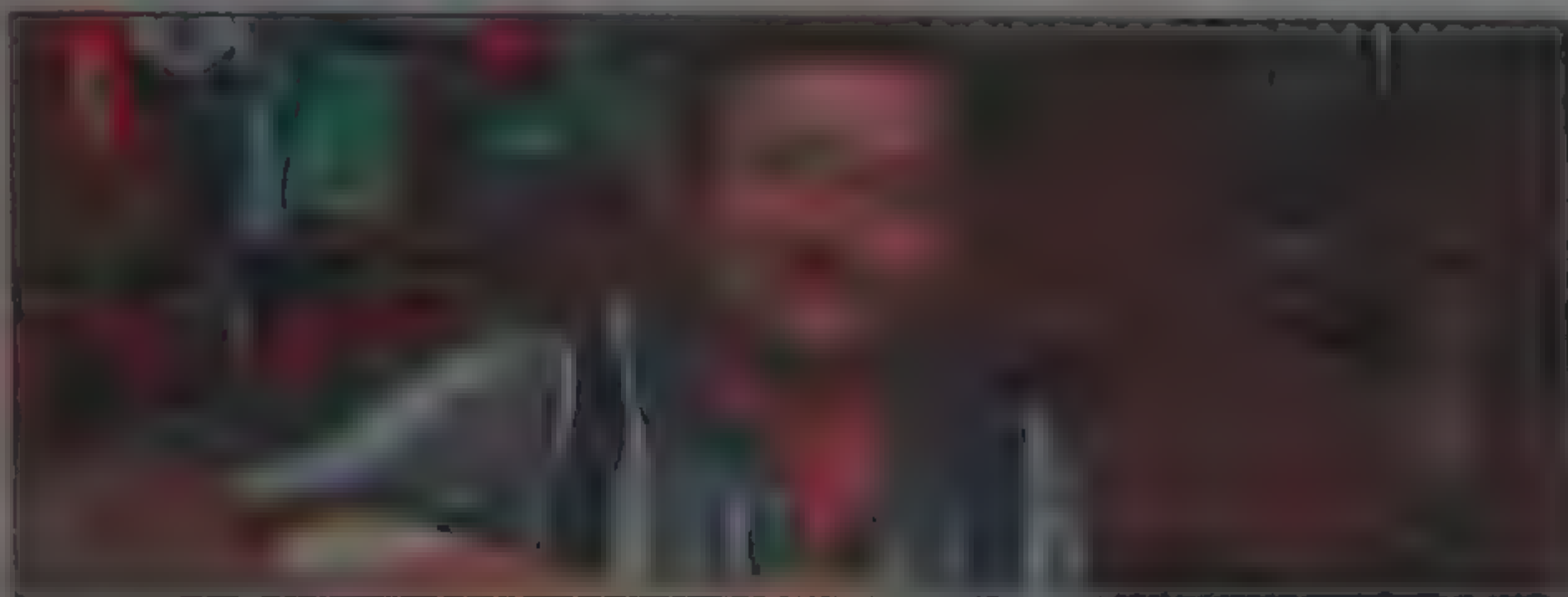
American, one of just a handful of foreign victims, something you can't help but weigh against the thousands of Chilean nationals, so many still among the disappeared. But somehow this is what makes *Missing*, the American debut of writer/director Costa-Gavras, made for Universal, showered with Oscar nods, work in its very particular way. This is an especially scrupulous true story movie—I think it may have been the one that initiated the "docudrama" designation—with not a single event depicted that did not have eyewitnesses. The near singularity of Horman's case, its attack on the sense of entitlement and security that comes with certain passports, is one of the key subjects here.

REVIEWED BY JOSEF BRAUN

The real *Dirty* on Farmer John

There's a lot more to *Dirty Country* than songs about fucking

BERRY / david@vuwweekly.com
While trying to explain the origins and appeal of foul-mouthed music, comedy DJ Red says there's a telling bit of genius. "A lot of these guys seem to come from the middle." That's the middle of America he's referring to, and best explanation for the blend of tweaking, raunchy music that's subject of *Dirty Country*, is that it, and most of its listeners, seem come from the middle—socially, historically, economically and just about any other way you want to explain it. Focusing mostly on Larry Pierce—undisputed master of dirty country—but delving into a wide cross-section of American musicians, from funk legend Blowfly to alt-rockers and current Pierce back-up band) it's, *Dirty Country* is a thorough, mostly pretentious and incredibly engaging look at the men (it's all men) who make their living making musical dick jokes. Talking to everyone from the truckers to make up the most fervent parts of Pierce's audiences to academics who have made a living studying songs about fucking, it delves into its subject with equal parts giggling appreciation



DOC
THU, NOV 13 (7:30 PM)
FRI, NOV 14 & MON, NOV 17 (9:30 PM)
SAT, NOV 15 (11 PM)
DIRTY COUNTRY
DIRECTED BY JOE PICKETT, NICK PRUEHER
FEATURING LARRY PIERCE
GREENWOOD SINGERS
★★★★

and objective understanding, and it makes a pretty convincing case of both its importance to certain segments of the population and why it's so enjoyable in the first place.

What emerges is a curious slice of real, down-home Americana: the jokes, though decidedly crass, are really nothing that hasn't kept 13-year-old boys giggling for years, mostly just variations on the theme of, as Pierce

so eloquently puts it, "I Like to Fuck." This kind of gutter-mouth-risque humour seems like it could only come from a place that mixes an odd kind of repression with a streak of marked unpretentiousness, the inevitable comedic conclusion of middle America's love of the Bible mixing with its hatred of the prissy elite. As one scholar points out, it's really because the subjects make us uncomfortable that such straight-ahead takes on it make us laugh, and the biggest apprehensions, and as such the biggest laughs, come from places where sex is still only to be conducted with lights out and rings on.

NOT THAT ANY of the subjects necessarily care about that kind of analysis (though it's to directors Joe Pickett

and Nick Prueher's credit that it emerges anyway): one of the most endearing things about these people is their purely straightforward, wide-smiled approach to what they do. For most of his life, Pierce made his living as a factory worker, releasing albums that were sold almost exclusively in truck stops on the side, and his approach reflects that kind of "fuck it, let's have some fun" approach. Even as the film follows his transition to a touring musician—there's a surprisingly lucrative circuit for people who know just the right way to rhyme "scrotum"—Pierce never really loses his aw-shucks demeanour, a kind of beer-drinking, back-slapping charm that explains how he manages to get away with what he did and does in small-town America.

In the end, then, *Dirty Country* manages to be a picture that follows around a fascinating and eminently likable guy, all while exploring a pretty wide cross-section of an under-appreciated segment of music and providing a pretty clear window into a frequently misunderstood cross-section of American culture. By any standard you want to apply, that's a damn fine documentary, whether or not you find song titles like "Swallow My Cum" funny. **V**

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something emphasized above all in scenes of tourists trying to keep chipper as the tanks roll by and citizens are hauled away just beyond the hotel or restaurant windows. There's the creeping sense of bloodshed and humiliation on display just being part of the travel package. If this was fiction, it might have been from J.G. Ballard.

THERE IS ALSO at the heart of this a personal, more emotionally accessible story of a father only coming to know his son through tragedy. Presumably, this is how such a movie could be made in the Hollywood of the early '80s, and it is in essence very moving. But the unacknowledged parallels between Ed and Charlie, conveyed here as virtually estranged, so deep are their conflicting ideals, are sometimes bluntly and unimaginatively conveyed, with Ed saying or doing some little thing and Beth simply pointing out that Charlie used to say or do just the same. There are

moments of ostensible connection between Ed and Beth, and Charlie in absentia, that like the 100 per cent synth score from Vangelis, a credit sandwiched between his equally godawful scores for *Chariots of Fire* and *Blade Runner*, feel tokenistic, or rather academic in their emotionalism.

But the script, credited to Costa-Gavras and Donald Stewart, does feature at least one crucial, very elegant method of linking father and son that necessarily requires the entire movie to bring itself to fruition and beautifully inlines the theme of family's inescapable relation with that of American vulnerability. The last thing Charlie half-jokingly says before he vanishes is: "They can't hurt us—we're Americans!" The last thing Ed says to the US officials before he flies back to America with Beth is: "I just thank God that we live in a country where we can still expect to be in jail!" They were wrong, needless to say, in both counts. (Mehta was right) and his fellow Americans that tacitly allowed if not actually aided in his exe-

cution were never brought to justice, thanks largely to classified documents. And *Missing* bristles with indignation.

Which brings us to the supplements on Criterion's new two-disc set—they're worth the effort even if you already know the movie itself. There's a very good half-hour of interview with Costa-Gavras, who carefully lays out his intentions with the film—he always wanted Lemmon, then [redacted] for [redacted]—and an [redacted] of equal length and substance with Joyce Horman, the real-life Beth Horman. There are also featurettes on the film's Cannes [redacted]—it shared [redacted] with *Yojimbo*—and, most intriguing of all, on the ongoing lobbying of the US government to declassify documents that would confirm the exact involvement of Americans in the coup that ushered Augusto Pinochet into power. The title of *Missing* alludes to much more than the status of Charles Horman for some weeks in 1973—it directs us to the gaps in the [redacted] of the grave darkness that has so long corroded US foreign policy. ▽

FILM CAPSULES

OPENING THIS WEEK

HEAVEN ON EARTH

HEAVEN ON EARTH IS DIRECTED BY DEEPA MEHTA
STARRING PREITY ZINTA, VANSH BHARDWAJ
★★★

DAVID BERRY davidberry.com

There's certainly a place for fairytale or fable in the modern world—magical realism, anyone?—but in *Heaven on Earth*, the latest from Indian-Canadian auteur Deepa Mehta (based on a play [redacted] on [redacted] folklore), the magic here feels more like a cheat, a literal deus ex machina dressed up in a mythological society's clothes.

At least part of the reason for that is that, for the first hour or so, Mehta crafts a thoroughly grounded, stark world. Opening with a lively dance in India but very quickly transplanting itself to the banal bleakness of a Toronto suburb, *Heaven* follows Chand (Bollywood star Preity Zinta), a young, arranged-marriage bride more than a little apprehensive about leaving her family behind for life in the multigenerational household of her brooding husband Rocky (Vansh Bhardwaj). Her trepidation is well-founded: with the tacit approval of his shrewish mother (Balinder Johal), Rocky abuses

Chand physically and psychologically from slapping her when she dares question his mother to forcing her into a menial, mindless job, one that doesn't even grant her financial independence since her cheque goes directly to him.

Mehta abandons this rich and well-drawn milieu—Rocky's family, from his withdrawn-though-wry father to his fiercer rebellious nephew, are sharply written and acted, Mehta packing almost a television series' worth of traits and characterizations into the film's 100 minutes—for an escapist myth that torpedoes much of what comes before. Chand receives a magical folk remedy for

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abusive husband from a Jamaican
 or, in the form of a root that turns
 in turn turns into a fairy-
 version of Rocky (yes, seriously).
 Ignoring the fact the underlying mes-
 sage here sort of seems to be that
 red women should rely on magic for
 tion, the biggest problem with that
 opment is that the movie becomes
 for the rare experi-
 ence, leaving any
 of Rocky or his
 in the cobalt pit-
 ere character, but
 reasons for lashing
 the only person
 to him: he's
 has over-
 less
 both
 here and help
 say
 other interesting
 dangling
 se vent for
 his brother
 the sisters kids
 am to be barely getting along, torn as
 ey are between two different cultures,
 d on and on
 Instead of resolving any of that,
 ough, Mehta falls into a simplistic and
 irly boring modern fable, with every-
 thing working out for her princess in the
 end. It's a waste of some subtle, strong
 performances, to say nothing of the
 groundwork she builds up before the gods
 up in. *Heaven on Earth* would have
 en far more interesting if it stuck more
 with the Earth.

NOW PLAYING

MADAGASCAR: ESCAPE 2 AFRICA

PIXAR ANIMATION STUDIOS

CAST: GIBSON, GIBSON, GIBSON, GIBSON

★★★

IAN GIBSON / brian@vuwweekly.com

The *Madagascar* sequel comes out of the
 ate—actually, over the fence of a
 ldlife reserve—running, but it can't
 uite make it to the front of the pack
 de. Pixar remains King of the Animat-
 2-Animals Jungle, while it's back to the
 awing-board for Dreamworks again.
 d judging by the trailer, their next film
 oks like an amalgam of *Monsters Inc*
 d *The Incredibles*.)

Not that *Madagascar: Escape 2*
Africa isn't good. The animation is fine,
 n the slightly skew-smiled, gawky-
 ecked, jag-toothed, round-rumped main
 aracters retaining a faint 2-D zaniness. A
 of the lines are snappy and there are a
 ew nicely absurd situations. After they've
 ash-landed in the African savannah, pen-
 tins offer Darwinian jokes as monkeys

CONTINUES ON NEXT PAGE

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FILM CAPSULES

CONTINUED FROM PREVIOUS PAGE

prove themselves handy and opposable-thumbed for repairing the plane that the flightless-tuxedos rigged together to get them and our four zoo animal-heroes—Ben Stiller's Alex the lion, Chris Rock's Marty the zebra, David Schwimmer's Melman the giraffe, Jada Pinkett Smith's Gloria the hippo—back to Africa.

And there's the complicated metrosexuality: Alex is a prancing, dancing, Broadway-style beast, while lemur King Julien (voiced by Sacha Baron Cohen) is an utterly harmless dandy-megalomaniac whose accent sounds part fey, part French and part Indian. Writer Etan Cohen even throws in a culture vs nature subplot, where camcorder-ing, tuff-talkin' New Yorkers on safari go native, led by a tuches-kickin' old Yiddish lady.

But that's just one of the film's tossed-in themes. Each main character gets a semi-intriguing subplot that isn't developed and then disappears when another crisis is tacked on near the end. The pace hobbles a little, from the penguins' jokey patter whipping past to friendship- and love-speeches that crawl along. There are drawn-out scenes of Alec Baldwin's nefarious schemer, the lion Makunga, giving a dastardly smirk and practically twirling his whiskers in glee.

The movie's relentlessly male, with lionesses (who just happen to do almost all the hunting out there in the non-animated wild, guys!) left to the sidelines. And the waddle of plane-piloting penguins, after hijacking those safari-goers' touring jeeps, threaten to steal the film, too. They're funnier and stranger (the leader's in love with

a hula-skirted bobble-head doll) than the not-so-fierce foursome at the front, who get saddled with some lame lines.

So *Madagascar: Escape 2 Africa* is a fairly fun ride, with some comic highs and points but also some lags and drags. The final landing might not seem so bumpy if it weren't for a certain competing box-office predator's superior creature features (*Finding Nemo*, *Ratatouille*, etc), which makes the wildlife here seem a bit tame.

ROLE MODELS

WRITTEN BY DAVID WAIN
DIRECTED BY DAVID WAIN
STARRING PAUL RUDD, SEANN WILLIAM SCOTT
★★★★

JONATHAN BUSCH / jonathan@vuweekly.com

The apparent irony in *Role Models*, a comedy by David Wain (*The Ten*) that finds a broken-hearted cynic (Paul Rudd) and a sex-crazed party boy (Seann William Scott) in Big Brother roles for troubled youth, cuts deeper than its tagline. In the wake of a confusing economic crisis, these characters are strong-willed in retaining the selfishness of adulthood that misunderstood children can identify with as their parents try to put them on a traditional path to financial and social success. In short, the world isn't getting any easier to live in, and we have to learn to be ourselves.

Danny (Rudd) and Wheeler (Scott) tour high schools shouting out for kids to stay off drugs, and instead enjoy the pleasures of "sponsor" toxic energy drink Minotaur. Danny is frustrated by his stalled career and crashed love life, exhibiting his nervous breakdown by violently intervening during the towing of their company vehicle. As his accomplice, Wheeler is dragged into a lawsuit that sees the pair heading to jail for a month unless they can provide a modest sum of community service hours at a youth-outreach program headed by a ball-busting former drug addict (Jane Lynch).

The guys are each matched with youngsters most difficult in their stubbornness of character—Wheeler with Ronnie (Bobb'e J Thompson), a crass back-talker obsessed with boobies, and Danny with medieval fantasy-obsessed Augie (Christopher Mintz-Plasse). At first, their time spent together is frustrating and awkward, but the troubles of boys and men soon overlap once the backgrounds of their situations are realized. Eventually, however, the possibility of becoming true friends with the kids become difficult when Danny and Wheeler's personalities cannot be contained. They soon must provide sincere aid for their volunteer aid to stay on track, much less avoid prison.

Role Models shares the consistency of comedic hits *Forgetting Sarah Marshall* and *Pineapple Express*, where good writ-

ing of both character and dialogue engenderate guiltless laughter for tough audiences. Though Rudd (also a co-writer) and Scott end up in familiar funny-white-d roles, the performances are refined. Mintz-Plasse's low-memorable role of McLovin in *Superman Returns* is an inspired though far more judicious role, striking hopes that he'll stay as bu as his adorable oddball counterpoint. Jonah Hill and Michael Cera

So take a break from speculating Obama's promise of change, and embrace political shift that's already begun to occur, wise, relevant comedy in the multiplex.

JOSEF BRAUN / josef@vuweekly.com

In the 30 years following the break-up of Memphis-bred soul trio the Real Gone Things, Louis Hinds (Samuel L. Jackson) and Floyd Henderson (Bernie Mac) watched their former front man, the late Hooks (John Legend) go solo. While their own thornier paths strayed out of music altogether and into jail time and the car wash business respectively, it's only with the news of Hooks' untimely demise that Louis and Floyd, both now residing on the West Coast, are given an opportunity to reunite for a posthumous tribute at the Apollo. Should they be able to squeeze into their old outfits, patch up old grudges, keep Floyd's green El Dorado running, get in a little on-stage rehearsal on the motel circuit and make the gig on time.

Scripted by Robert Ramsey and Matthew Stone, *Soul Men* is a comic road movie that brakes for all the usual clichés. As helmed by Malcolm D. Lee (*Undercover Brother*), it is from start to finish a little too comfortable, too willing to settle for mechanical gags and rote mediocrity. It isn't hard to imagine a more imaginative, rigorous director taking the same material and injecting a little more urgency and emotional truth into its realization. Fortunately, the heart and soul of *Soul Men* are frequently left to its stars to carry. There are some highly enjoyable, genuine moments, such as the two men, one Mac chewing each other out, beating each other up and even lighting some little spark of the old magic. This is finally a movie largely verbal pleasures, whether arising from Mac's whispery rants, blubbery code or surprisingly fine falsetto or from Jackson's imposing boasts, his casual citation of Lao Tzu or that soul rap he does in the car.

Admittedly, it's not without some sentimental bias that I managed to find some high points in *Soul Men*, as in recent months we lost not only Mac, only 50 and undoubtedly with better mov-

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WHAT WE DO IS SECRET

by Bryan Burles / bryan@vuweekly.com
Shane West, the actor who portrays Darby Crash, has the ability to show off his character's thought processes with the flick of an eyebrow, and his journey as the character and the changes that are brought mirror those of Crash as West takes him from a nerdy high school out-

cast wearing *Aladdin Sane* makeup and butterfly wings to being the king of LA's punk rock scene, with the unmanageable go to go along with it. Likewise, the performance scenes show the meteoric rise of the Germs and the deftly capture the atmosphere of a good punk show—an atmosphere that feels like a kick in the pants, in a good way, and like a riot could erupt at any second.

But here's what is troubling about the film: Shane West is now touring with the surviving members of the Germs. Darby Crash's suicide in 1980 put an end to the band and until they saw West's performance and no doubt dollar signs, and there are moments in the film that make such a point of it, even more sickening. Like when Shane West discovers another band covering the Germs in order to build their reputation while the Germs have been reduced to a living corpse in LA—and reacts by pulling their gear. Or when Crash's band and audience at the final Germs show are not going to see [this] band's last performance. As good as the film is, it is—I could have lived without it if it would have meant that the Germs never would have had the chance to play their own reputations.

What I saw was a realistic rendering of the violent and exciting energy of punk rock. Shane West, the actor who portrays Darby Crash, has the ability to show off his character's thought processes with the flick of an eyebrow, and his journey as the character and the changes that are brought mirror those of Crash as West takes him from a nerdy high school out-

cast wearing *Aladdin Sane* makeup and butterfly wings to being the king of LA's punk rock scene, with the unmanageable go to go along with it. Likewise, the performance scenes show the meteoric rise of the Germs and the deftly capture the atmosphere of a good punk show—an atmosphere that feels like a kick in the pants, in a good way, and like a riot could erupt at any second.

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Fri-Sat 1:45, 4:25, 7:20, 9:55

GHOST TOWN (PG, coarse language)

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Fri-Sat 1:45, 4:25, 7:20, 9:55

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Fri-Sat 1:45, 4:25, 7:20, 9:55

STEP BROTHERS (14A, coarse language, not recommended for children, crude content)

Fri-Sat 1:45, 4:25, 7:20, 9:55

THE DARK KNIGHT (PG, coarse language, not recommended for young children)

Fri-Sat 1:45, 4:25, 7:20, 9:55

MAMMA MIA! (PG)

Fri-Sat 1:45, 4:25, 7:20, 9:55

HANCOCK (PG, coarse language, violence, coarse language)

Fri-Sat 1:45, 4:25, 7:20, 9:55

WALL-E (G)

Fri-Sat 1:45, 4:25, 7:20, 9:55

KUNG FU PANDA (PG)

Daily 2:05

CINEPLEX ODEON SOUTH

1221 137th Avenue 780-732-2230

QUANTUM OF SOLACE (14A)

No passes Fri-Mon, Wed-Thu 12:00, 2:30, 4:45, 7:00, 9:15; Tue 12:00, 2:30, 4:45, 7:00, 9:15; Sat 12:00, 2:30, 4:45, 7:00, 9:15; Sun 12:00, 2:30, 4:45, 7:00, 9:15

MADAGASCAR: ESCAPE 2 AFRICA (G)

Fri-Sat 1:10, 4:20, 7:40, 11:20; Sun-Thu 1:10, 4:20, 7:40

ROLE MODELS (14A, crude content, coarse language)

Daily 12:30, 2:50, 5:15, 7:50, 10:30

ZACK AND MIRI MAKE A PORN (18A, sexual content, coarse language, crude content)

Daily 12:30, 2:50, 5:15, 7:50, 10:30

HIGH SCHOOL MUSICAL: SENIOR YEAR (G)

Fri, Sun-Thu 1:20, 4:10, 6:45, 9:15; Sat 1:20, 4:10, 6:45, 9:15

CHANGELING (14A)

Daily 12:20, 3:30, 6:30, 9:45

PASSCHENDAELE (14A, gory scenes, coarse language)

Daily 12:45, 4:00, 6:40, 9:30

MAX PAYNE (14A, violence)

Daily 12:40, 3:20, 6:20

BODY OF LIES (14A, brutal violence, coarse language)

Daily 12:40, 3:20, 6:20

THE SECRET LIFE OF BEES (PG, not recommended for young children, coarse language)

DTS Digital Daily 12:45, 3:15, 6:50, 9:15

CLAREVIEW 10

131 131st Ave 780-472-9779

EAGLE EYE (14A)

Daily 9:10

MAX PAYNE (14A, violence)

Fri, Mon-Thu 4:05, 6:35; Sat-Sun 1:20, 4:45, 7:15, 9:40

HIGH SCHOOL MUSICAL: SENIOR YEAR (G)

Digital Presentation Fri, Mon-Thu 4:15, 6:45, 9:15; Sat 1:30, 4:15, 9:15; Sun 1:30, 4:15, 6:45, 9:15

ZACK AND MIRI MAKE A PORN (18A, sexual content, coarse language, crude content)

Fri, Mon-Thu 4:45, 7:15, 9:40; Sat-Sun 1:10, 4:45, 7:15, 9:40

MADAGASCAR: ESCAPE 2 AFRICA (G)

On 2 Screens, No passes Fri, Mon-Thu 4:20, 4:50, 6:40, 7:10, 9:00, 9:25; Sat-Sun 12:30, 1:50, 2:40, 4:20, 4:50, 6:40, 7:10, 9:00, 9:25; Real Babes: Mon 1:00

ROLE MODELS (14A, crude content, coarse language)

Fri, Mon-Thu 4:00, 7:00, 9:35; Sat-Sun 1:25, 4:00, 7:00, 9:35

QUANTUM OF SOLACE (14A)

No passes Fri, Mon-Thu 4:10, 4:40, 6:50, 7:20, 9:30, 9:50; Sat-Sun 1:00, 1:40, 4:10, 4:40, 6:50, 7:20, 9:30, 9:50

BOLT IN DISNEY DIGITAL 3D (G)

Sneak Preview, No passes Sat 7:00

TWILIGHT (PG, violence)

No passes Thu 10:00

DUGGAN CINEMA-CAMROSE

1000 Ave 50th 780-472-9779

MADAGASCAR 2: ESCAPE 2 AFRICA (G)

Daily 7:00, 9:00; Sat, Sun, Tue 2:00

QUANTUM OF SOLACE (14A)

Daily 7:05, 9:15; Sat, Sun, Tue 2:05

ROLE MODELS (14A, coarse language, crude content)

Daily 7:20, 9:20

ZACK AND MIRI MAKE A PORN (18A, sexual content, coarse language, crude content)

Daily 7:15, 9:25

PASSCHENDAELE (14A, gory scenes, coarse language)

Sat, Sun, Tue 1:55

HIGH SCHOOL MUSICAL 3: SENIOR YEAR (G)

Daily 7:10, 9:10; Sat, Sun, Tue 2:10

GALAXY-SHERWOOD PARK

1000 Ave 50th 780-472-9779

QUANTUM OF SOLACE (14A)

No passes Fri 4:00, 4:30, 7:00, 7:30, 10:00, 10:20; Sat-Sun 12:30, 1:00, 4:00, 4:30, 7:00, 7:30, 10:00, 10:20

MADAGASCAR: ESCAPE 2 AFRICA (G)

No passes Fri 4:10, 4:50, 6:40, 7:20, 9:20, 9:40; Sat-Sun 12:00, 1:30, 2:30, 4:10, 4:50, 6:40, 7:20, 9:20, 9:40; Mon-Thu 6:40, 7:20, 9:20, 9:40

ROLE MODELS (14A, crude content, coarse language)

Fri 4:40, 7:15, 9:45; Sat-Sun 1:20, 4:40, 7:15, 9:45; Mon-Thu 7:15, 9:45

ZACK AND MIRI MAKE A PORN (18A, sexual content, coarse language, crude content)

Fri 4:15, 7:40, 10:15; Sat-Sun 1:10, 4:15, 7:40, 10:15; Mon-Thu 7:40, 10:15

HIGH SCHOOL MUSICAL: SENIOR YEAR (G)

Fri 4:20, 7:10, 9:50; Sat-Sun 12:50, 4:20, 7:10, 9:50; Mon-Thu 7:10, 9:50

CHANGELING (14A)

Daily 3:30, 6:50, 10:10; Mon-Thu 6:50, 10:10

PASSCHENDAELE (14A, gory scenes, coarse language)

Daily 3:40, 7:05, 9:55; Mon-Thu 7:05, 9:55

EAGLE EYE (14A)

Daily 3:50, 6:45, 9:30; Mon-Wed 6:45, 9:30

TWILIGHT (PG, violence)

No passes, Sneak Preview Thu 10:00

CITY CENTRE 8

10200-102 Ave 780-421-7020

ROLE MODELS (14A, crude content, coarse language)

Daily 12:30, 2:50, 5:15, 7:50, 10:30

QUANTUM OF SOLACE (14A)

Daily 12:30, 2:50, 5:15, 7:50, 10:30

ZACK AND MIRI MAKE A PORN (18A, sexual content, coarse language, crude content)

Daily 12:30, 2:50, 5:15, 7:50, 10:30

HIGH SCHOOL MUSICAL: SENIOR YEAR (G)

Fri, Sun-Thu 1:20, 4:10, 6:45, 9:15; Sat 1:20, 4:10, 6:45, 9:15

CHANGELING (14A)

Daily 12:20, 3:30, 6:30, 9:45

PASSCHENDAELE (14A, gory scenes, coarse language)

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MAX PAYNE (14A, violence)

Daily 12:40, 3:20, 6:20

BODY OF LIES (14A, brutal violence, coarse language)

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DTS Digital Daily 12:45, 3:15, 6:50, 9:15

CLAREVIEW 10

131 131st Ave 780-472-9779

EAGLE EYE (14A)

Daily 9:10

MAX PAYNE (14A, violence)

Fri, Mon-Thu 4:05, 6:35; Sat-Sun 1:20, 4:45, 7:15, 9:40

HIGH SCHOOL MUSICAL: SENIOR YEAR (G)

Digital Presentation Fri, Mon-Thu 4:15, 6:45, 9:15; Sat 1:30, 4:15, 9:15; Sun 1:30, 4:15, 6:45, 9:15

ZACK AND MIRI MAKE A PORN (18A, sexual content, coarse language, crude content)

Fri, Mon-Thu 4:45, 7:15, 9:40; Sat-Sun 1:10, 4:45, 7:15, 9:40

MADAGASCAR: ESCAPE 2 AFRICA (G)

On 2 Screens, No passes Fri, Mon-Thu 4:20, 4:50, 6:40, 7:10, 9:00, 9:25; Sat-Sun 12:30, 1:50, 2:40, 4:20, 4:50, 6:40, 7:10, 9:00, 9:25; Real Babes: Mon 1:00

ROLE MODELS (14A, crude content, coarse language)

Fri, Mon-Thu 4:00, 7:00, 9:35; Sat-Sun 1:25, 4:00, 7:00, 9:35

QUANTUM OF SOLACE (14A)

No passes Fri, Mon-Thu 4:10, 4:40, 6:50, 7:20, 9:30, 9:50; Sat-Sun 1:00, 1:40, 4:10, 4:40, 6:50, 7:20, 9:30, 9:50

BOLT IN DISNEY DIGITAL 3D (G)

Sneak Preview, No passes Sat 7:00

TWILIGHT (PG, violence)

No passes Thu 10:00

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QUANTUM OF SOLACE (14A)

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ROLE MODELS (14A, coarse language, crude content)

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HIGH SCHOOL MUSICAL 3: SENIOR YEAR (G)

Daily 7:10, 9:10; Sat, Sun, Tue 2:10

GALAXY-SHERWOOD PARK

1000 Ave 50th 780-472-9779

QUANTUM OF SOLACE (14A)

No passes Fri 4:00, 4:30, 7:00, 7:30, 10:00, 10:20; Sat-Sun 12:30, 1:00, 4:00, 4:30, 7:00, 7:30, 10:00, 10:20

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No passes Fri 4:10, 4:50, 6:40, 7:20, 9:20, 9:40; Sat-Sun 12:00, 1:30, 2:30, 4:10, 4:50, 6:40, 7:20, 9:20, 9:40; Mon-Thu 6:40, 7:20, 9:20, 9:40

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Fri 4:15, 7:40, 10:15; Sat-Sun 1:10, 4:15, 7:40, 10:15; Mon-Thu 7:40, 10:15

HIGH SCHOOL MUSICAL: SENIOR YEAR



Put on the red light

Musician's Survival Guide Part IV: studio recording

BRYAN BIRTLES / bryan@vueweekly.com

Heading into the studio to cut an album is a big step for every artist or band. There are a million things to worry about, not least of which is the fact that you are paying a significant amount of money to be there, and you have a limited time to make something that will represent you to the general public. So it had better be good.

There are things to think about before, during and after your time in the studio, and once again we've enlisted the help of Doug Organ of Edmontone Studios to give his insights on how to get the job done effectively. Organ has produced work for artists such as Ann Yriend, Christian Hansen, Joël Lavoie and his own band Red Ram, among many others

THE SURVIVAL

BEFORE HITTING THE STUDIO

The most important thing to figure out before hitting the studio is, of course, what songs you want to record. Though you may have written 50, a normal album will have much fewer than that—remember, there are only so many songs a person can comfortably sit through. To that end, you should think about demoing the songs and deciding which ones are the best, and which ones can be dropped. Then, you need to practice. A lot.

"Rehearsal almost goes without saying, but sometimes it's surprising

how it didn't go without saying," laughs Organ. "Home recording can also be a crucial part of the preproduction stage—just because you're rehearsing you might not actually hear what the other guy is playing unless you record a demo, and hearing it then is better than hearing it once you get into the studio."

You should also use a metronome to map out the tempos you'll want to use in the studio, so that you don't have to waste time when you start paying to record. These tempos should probably be set a little above what you rehearse the songs at to more closely match a live performance, Organ explains, as the adrenaline rush of performing live often speeds up the tempos.

Next, you should decide on a budget, but don't cheap out—this is the document that announces who you are to the world, so you should make sure you get the most out of it.

"Having an album is almost a necessity in my opinion—more so than the merch and the website," opines Organ. "To me there's gigs and there's recording and everything else is gravy, so I would hope that an artist or band

would gig a whole bunch and save up their money, apply for grants and solicit private funding and put a whole bunch of money into making an album."

Finally, before you hit the studio, you need to decide where and with whom you're going to record. This decision shouldn't be taken lightly, as producers have a very significant effect on the outcome of your session. To find a good producer, the easiest way is to pick some albums by local or nearly local artists that you like and that are congruent with your style and find out who produced them.

"If I was a hip-hop artist in town I would be asking my friends who've recorded hip-hop albums where they went and if they had a good time, and I would listen to their albums and decide if that was the sound I was going for and probably not go to the studio that specializes in classical instrumentation recordings," says Organ.

IN THE STUDIO

Once you get into the studio, having sufficiently prepared beforehand, you should be ready to get down to work

immediately. Plunge in right away and get going, because this is costing you money. A lot.

There are a few problems that seem to creep up at one time or another and it can be beneficial to develop a plan to avoid these from the get go.

"I don't have a real policy about this, but I try to keep an eye on drinking," Organ says. "There's definitely a fine line—some performers after a beer or two become a little looser and they forget about the clock and they have a good time, but maybe if they're not paying attention it might turn into six or eight or 12 beers, and that's a good way to ruin a session. And I think [not doing] drugs goes without saying, or it should."

"I think the studio is also not a great place to sort out your interpersonal band stuff, so if you've got a real problem with someone in the band or something they're playing or a song they've written, then that's a pre-production thing. Or therapy," he laughs.

"The occasional visit from friends or girlfriends or boyfriends or hangers-on can be a morale booster," he continues, "but a party-type atmosphere probably won't be the most productive atmosphere, so you might have to know when to ask your friends to leave."

And one more thing—you have to remember you're not the producer. That guy or gal has tons of experience doing what they do and should generally be considered the boss in the studio. And forget about giving yourself a producer credit; not a lot of artists have the objectivity to actually execute the role of producer or co-producer. Just because you told him or her to turn your guitar up in the mix doesn't mean anything—everybody wants to hear themselves louder, and your producer probably didn't do it anyways.

ONCE YOU'RE DONE

Some artists take the raw tapes to someone else to be mixed in order to get fresh ears on it, and while that can

CONTINUES ON PAGE 58

PREVIEW
SUN, NOV 16 (7:30 PM)
NO PANTS DANCE PARTY
WITH MO LEFEVER AND RED RAM
AND JOIN THE TWO MUSICIANS AT THE HYDEAWAY, \$5

BRYAN BIRTLES / bryan@vueweekly.com

"When I was growing up my brother was really into the Beach Boys and Jan and Dean like when I was about 10, and I remember singing the vocal harmonies on 'Barbara Ann' but I took the low part because my voice was lower than my brother's at that time."

Talking to Mo Lefever about her partici-

pation in the Exposure Festival's No Pants Dance Party, where the well-known jazz guitarist will be channeling the spirit of Brian Wilson to provide the backing music for a hula hoop competition, is sometimes tough, because with a week to go, she's still not entirely sure how the whole thing is going to go down. Wilson is such a daunting figure in music and in pop culture that he's hard to emulate. The tortured genius who took to his bed for extended periods of time and shopped for groceries in his bathrobe, wrote and arranged the most interesting Beach Boys material and then refused to tour with the band and in 2004 released

the nearly four-decades-late *SMiLE* to critical acclaim is not exactly Mick Jagger. You can't pout your lips and do a chicken dance and say you're him.

To that end, Lefever is undecided as to how to accomplish the task organizer Marshall Watson has asked her to take on. Focusing on the *Pet Sounds* and *SMiLE* albums, but incorporating some of the rah rah surfing music which Wilson made a name for himself with, Lefever is hard at work translating Wilson's music into a performance for solo guitar.

"I'm just doing it by myself, but I did buy a sampler recently so I'm thinking about putting in some loops—to do this

stuff on solo guitar is really intimidating," she says, sounding not exasperated but challenged by it. "I'm learning a lot from it, even just trying to hear the harmonies. The thing that makes it hard to do is just all these counter melodies, so it's gonna have to be different from what it is—but I'm having fun with it! That's good I guess. And I'll definitely have to play some 'Pipeline' where I can just loop a groove and solo over top of it."

Lefever is also excited to bring what she normally does to a new audience, and to get out of her jazzy comfort zone into something that keeps the structure of her solo performances while being applied to

something in a totally different context—an indoor Edmonton beach party.

"I think it's gonna be good music for the hula hoop competition. I'm gonna be doing a few things I do already, but hopefully it'll capture the beach theme. I want it to fit with the beach theme but I also wanna show off a little bit of what I do which is mostly soloing, so it's gonna be a little bit of the looper going and some hot beats," says Lefever. "Other than what I'll do on solo, I'll probably involve a lot of that. I haven't decided about the soloing yet, but I'm gonna be doing more of it. I think it's still a lot of fun to do."

Time is on her side

Jill Barber *Changes* with her songs

It seems that time is something that's often on the mind of East Coast singer-songstress Jill Barber. In her last album, *Changes*, and to her admission that she's intrigued by music that is old, but which doesn't sound as though it has aged. Barber has given plenty of thought to the topic over the years since she first began writing her own songs.

"The very first song I wrote, I think it was a song where time was kind of the theme," Barber recalls. "When I make a record, I guess I would say that I'm acutely aware that I'm making a record of a certain time, and that I'll be able to play it for my grandchildren one day. I don't keep a diary—I've never been very good at journaling or anything like that—but when I make a record and the little red record light comes on, my hope is that it will last, that it will leave a little mark on my time."

While Barber admits that she can appreciate the art of creating a pop song that is very much of the current moment, she says that she's never been after that sort of experience in her own music, preferring to try to capture a feeling that remains timeless. Part of that process means giving up her songs—no matter how much they capture a piece of her own life—once they've been recorded and she's up on stage performing them for other people, letting the music change and evolve on the shifting ground of the listener's life.

"I think that a song has to be subjective, people have to apply their own meaning to it," she says. "I write a lot of love songs, and everything comes from my heart, but I'm not so specifically talking about my own experience that other people can't apply their own experience to the

song. Speaking of diaries, I have a hard time listening to music that sounds like it's a page straight out of somebody's diary.

"I think that a great songwriter will leave a lot of room for interpretation so that people can immediately identify their own life experiences with the song, and people can take their own meaning from it," she continues. "My intention is not to necessarily express a certain experience that I've gone through—it's to express a feeling or an emotion in the hopes that somebody else will identify with that, but in their own unique way."

SUBJECTIVITY IS something that flows both ways, affecting the singer just as much as it does the listener. As a songwriter ages, she often discovers that a song no longer means the

PREVIEW SAT, NOV 15 (7:30 PM)
JILL BARBER
WITH ROYAL WOOD
ARDEN THEATRE, \$28

same thing that it once did to her.

"I still perform songs that I wrote five or six years ago, and in a funny way I will play these songs and I will actually remember the girl that wrote them and what she was feeling five or six years ago, and just realize 'I've owned' and changed I almost feel like it was written by somebody else, but it's still my own song and so I have to own it in a new way," Barber says. "I feel like every time I play songs on stage, especially ones that I wrote years ago, they're renewed because I have new experiences to bring to them or I just channel them in a different way."

"I do feel like I have relationships that change and evolve with my own songs," she adds. "I do have a complex relationship with each of my songs because they've all meant different things and they've all opened different." ▼

PREVIEW / SAT, NOV 15 / ROYAL WOOD / WITH JILL BARBER / ARDEN THEATRE, \$28

Royal Wood came down to *Vue Weekly's* studio and performed a few songs when he was in Edmonton for the Folk Fest last summer. Watch the footage at vueweekly.com. ▼

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(or in advance)

Alberta Foundation
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The money vs the music: round 3

ENTER SANDOR

by SANDOR
www.vueweekly.com

week marks the third instalment of Sandor series on the economic downturn and how the music industry is reacting to it. For this edition, I contrast the large and small—and how they are bracing for belt-tightening times. Hard economic times might be new to investors, homeowners and big spenders, but they aren't new to the recording industry. "It's not suddenly that it's a struggle to do this," says Bill Baker, co-founder of the indie label Mint. "It's always been a struggle for us to do this."

It's not that Baker isn't concerned about the financial downturn, but he sees it as being radically different from that being faced by, let's say, Universal Music, where shareholders get the equation.

"Because of MP3s, because of illegal downloading, we've been struggling as an industry for the past few years," says Baker. But, because of those radical changes the illegal downloading craze brought to the business model, Mint, like any other small labels, has already

been undergoing radical changes to deal with lower off-the-rack sales. More albums are coming out on vinyl to satisfy collectors. The label is working with its bands on promoting tours and the licensing of music to film, television and advertising. And, Mint is getting into music publishing, helping bands get to money that they didn't even realize was out there for them in the first place. Those changes will help labels like Mint, and Toronto's Six Shooter, which informed *Vue* that the economic downturn is not affecting it at all, to weather radical changes in the economy as a whole.

"On a smaller scale, we have been looking at side projects that generate income that don't involve selling CDs," says Baker. "Philosophically, our main goal is to still make great records and sell them. But we are looking at other avenues."

And indies have a different marketplace than the majors. A band on an indie isn't available at Wal-Mart, where CDs are impulse buys. Their acts don't go on tours where the cheapest arena seat is \$75 and front-row seats go well into the three-digit range.

"Our customer base is the obsessive record collectors and the friends of bands," he said. "So, really, the downturn doesn't affect us the same way as it would a major."

THAT'S ALREADY BEEN proven true by the downloading storm. Majors were hurt a lot more than indies. After all, would you feel nearly as guilty illegally downloading a Madonna or Metallica song as you would something from a struggling independent act? Of course not.

But the majors are following the model set out by the indies. They are diversifying as well. According to John Dunham from Universal Music's Edmonton office, the model is changing—labels see themselves more as representatives of artists rather than clearing houses that solely exist to sell CDs.

"We're still hitting our numbers for the most part," Dunham writes. "CD sales may be down but legal digital downloads are up and ringtones, oh, the ringtones, they are very popular and are \$3 for a portion of a song. Universal also sells some merch as well now. We included T-shirts from bands like Rush, Hedley and more to come. ... I'm less in the music business and more in the artist business now."

"I started with a major label in 1995 as a full-time sales rep. Every HMV, Sam the Record Man, A&B Sound, etc. were all direct accounts. Now there are two direct accounts in Edmonton and they are both boutiques. I've tried to evolve my career with the changes in the music industry and it's fair to say so far so good." ▽

ON THE ROCKS Shockers
Sundays with King Muskoka
OSCAR'S PUB Open stage Sundays
hosted by Chris Wynters of Captain
Tractor, 8-11pm
ROSSDALE COMMUNITY
HALL/LITTLE FLOWER SCHOOL
Little Flower Open Stage
SECOND CUP-124 STREET Donna
Durand (roots, indie, folk), 2-4pm
CLASSICAL
McDOUGALL UNITED CHURCH
They All Call it Canada Edmonton
Metropolitan Chorus, with special
guests, 7pm, \$10 (adults), \$7 (stu-
dents/seniors at the door, children
under 6 are free)
MUTTART HALL-ALBERTA
COLLEGE Don Ross and his St.
Crispin's Chamber Ensemble, 2pm;
S. Ross, 5pm (concert, chamber)

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Sundays with King Muskoka
OSCAR'S PUB Open stage Sundays
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COLLEGE Don Ross and his St.
Crispin's Chamber Ensemble, 2pm;
S. Ross, 5pm (concert, chamber)

ROBERT TEGLER STUDENT
CENTRE Concordia School of Music,
Concordia Symphony Orchestra, Nola
Shantz (guest soprano soloist), 3pm;
\$10 (adults), \$8 (student/senior) at TD
on the Square
ROYAL COACH Petro Poljny (classi-
cal guitar), 5pm
WINSPEAR Great Britten, Edmonton
Symphony Orchestra, 8pm; Symphony
Prelude, 7:15pm, Upper Circle (Third
Level) Lobby, with U. Chamber Choir

guest DJs inquire at
kelly@michetti.com
GINGUR Ladies Industry Sundays
OVERTIME DOWNTOWN Sunday
Industry Night: Requests with DJ Bo
WUNDERBAR Sundays DJ Gailatea
and XS, guests; no cover
MON
LIVE MUSIC
BLACK DOG FREEHOUSE (open mic)
Mondays: Live music monthly; no
cover
BLUES ON WHYTE Eddy Shaw
HARVEY SOCIAL CLUB Jazz Night
with 50/50 Music Project

PLEASANTVIEW COMMUNITY
HALL Acoustic instrumental old time
fiddle jam hosted by the Wild Rose
Old Time Fiddlers Society, 7pm
ROSE BOWL/ROUGE LOUNGE The
Legendary Rose Bowl Monday Jam
hosted by Sherry-Lee Wisor/Mike
McDonald (alternating), 9pm-12am
URBAN LOUNGE Jeff Stuart and
Travis Tchir
CLASSICAL
WINSPEAR University of Saskatchewan
Symphony, 8pm
DJS
BAR WILD Bar Gone Wild Mondays
(Sensory Integration, Rhythmic movement),
9pm-2am
BLACK DOG FREEHOUSE Main
Floor Eclectic Nonsense, Confederacy
of Duncans, Dad Rock, TJ Hookah and
Rage Against the Machine

WHERE THEY ARE VENUE GUIDE

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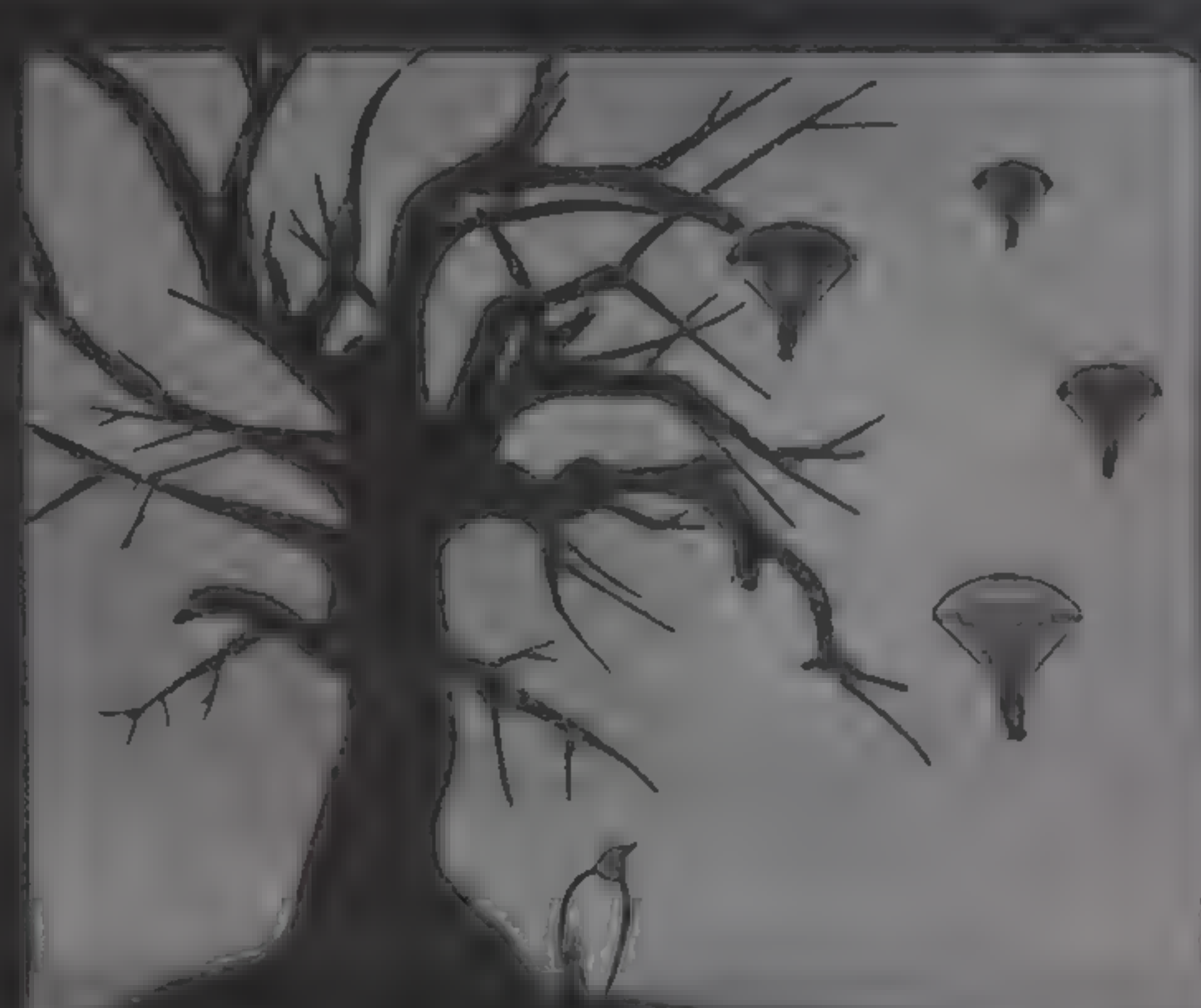
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WED/NOV19 JEFF HILTZ



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The conceit of conceptuality

MUSIC

BACKLASH BLUES

ROLAND PHILIPPOU
roland@vuwweekly.com

Concept albums aren't always about a progressive idea. It isn't all wizards, dragons and alien abduction drama when it comes to getting past the basic structure of an album. It's about doing something different within the constraints of your genre, making an album based on something beyond singles, creating a unifying element to music. Sometimes it works, sometimes it doesn't.

Matthew Herbert is an experimental electronic musician who samples live instruments and frequently utilizes found sounds. His album *Bodily Functions* samples the sounds of hair and skin cells moving, among other bodily processes. His newest record *There's Me and There's You* is no less ambitious, tying a political subtext to a boundless sonic experiment. It's largely big band theatrical music using samples of varying origin: Palestinian protestors being shot, the beep from the

incubator system that kept Herbert's son alive, the sound of 70 condoms being pulled across the British Museum, 100 nails being driven into a coffin. It's a concept that is meaningful for reasons outside of just music.

J-Zone is a rapper-producer from New York that had seemingly retired from putting out his clever solo albums to focus on production when he randomly released *J-Zone & Chief Chinchilla: Live @ The Liqua Sto*. Unfortunately, there's a catch. His counterpart, Chief Chinchilla (a pitched-up version of himself a la Quasimoto), outlines the concept at the very beginning in awkwardly heavy-handed form: "Yo, like a concept, we should do a whole album of like malt liquor jingles like them old St Ides [commercials] back in the day!"

This relatively thin record of fictional alcohol ads is tiresome midway through the first listen, ultimately limited in scope, despite impressive production by Zone and talented guest performers like Breezly Brewin. Most importantly, the juvenile jokes aren't very funny and J-Zone rarely raps in his regular voice. There's no reason to spend a whole album and year's work

on something so small-minded, especially if it doesn't play to your best skills

MR. LIE, NO STRANGER to the concept album with his masterful 2002 occupational narrative *I Phantom*, has crafted a new, evolving musical collection that mirrors the changes and developments in the American presidential cycle. *I Heard It Today* will be released incrementally on iTunes and purposeful leaks, as he compiles concepts for the songs from recent news stories and political developments, seeing complete release on the day of the inauguration, January 20th. "Welcome the World" was released through iTunes on election day, getting paired up with the title track (a choppy banger about the housing crisis) and "The Sun" (an inspirational call for hope in dark times). But yet, Lie will be putting out free "Presidential Report" songs at random intervals and addressing his fans on the issue through his online *I Heard It Today* Network (kyte.tv/ch/113014-i-heard-it-today-news-network). It's about time the musicians played more with the people who pay to play them. ▽

EVENT

ST CRISPIN'S CHAMBER ENSEMBLE
MUTTIART HALL, ALBERTA COLLEGE, \$10 - \$15

MARIA KOTOVYCH / maria@vuwweekly.com

How are you feeling right now? If you're an artist, you might reflect on this emotional state in your work. Images. Feelings. Moods. These are what begin the compositional process for Don Ross, clarinetist and conductor of St Crispin's Chamber Ensemble.

"I usually start with some kind of emotional state of being, and some kind of progression into or out of that, and then translate it into sound," Ross says. "So everything I do that's technical is trying to realize that emotional state."

St Crispin's Chamber Ensemble will perform one of Ross's compositions, *Your Call*, at its upcoming concert.

"[It's] about a guy who's been on hold for so long that he's hearing special messages just for him in the on-hold

message," Ross describes. "It's kind of a dreamy fantasy state that gets rudely interrupted by reality."

A meditative fantasy state characterizes another work that audiences will hear at this concert; Linda Catlin Smith's *Morning Glory*, which St Crispin's Chamber Ensemble commissioned, makes its world premiere at the Ensemble's upcoming show. Also making its world premiere is Piotr Grela-Mozejko's *Inter-place/Interplays*.

"There will be kind of a background of real stillness, and then these little bursts of light, and then the bursts of light will get closer and closer together until it's this huge, fantastic texture of light-emitting things," Ross says of the Ensemble's vision for Grela-Mozejko's open-form piece.

Imagery is also prevalent in a work by composer Alfred Fisher, whose *Seen and Heard* will be making its Edmonton debut on Sunday. Each of *Seen and Heard*'s four movements is a musical impression of a different painting. Due to its subtle

shadings and colours, and to its rhythmic complexity, *Seen and Heard* takes the most preparation of any of the pieces that St Crispin's Chamber Ensemble will perform on Sunday, Ross notes.

St Crispin's Chamber Ensemble's sound always changes because the collection of instruments on stage varies depending on what music the group is playing, Ross says. However, as with Ross's compositional process, the group always approaches its playing by first focusing on the song's emotions.

"It's always emotion first, and then all the precision and technical stuff is in support of the emotion," Ross elaborates.

While he can find himself wrapped up in what the piece is saying, his hope as a performer is to create the music's mood in the listener. But the group also has a couple of other overall goals.

"One of the things we're saying about St Crispin pieces is they either have to say something deep about human truth, or they have to be short." ▽

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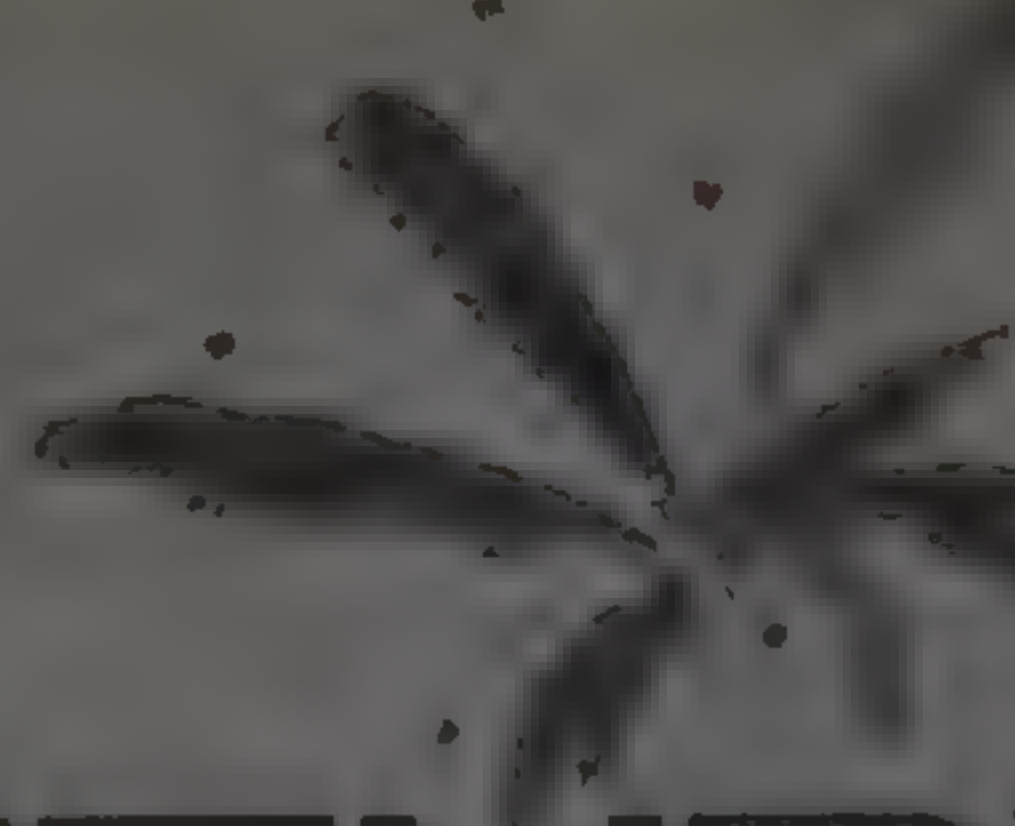
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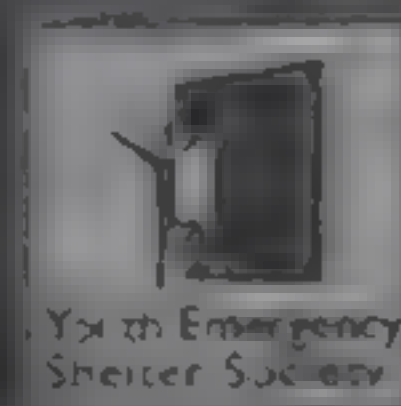
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Darkness on the edge of town

F&M finds the beauty and the power in fading lights

BY MICHAEL O'NEILL / eden@vogue.com

We tried to get a lot of delicate things recorded, and just [get it] more acoustic and organic sounding," says Mike Angus, producer and guitarist of F&M. "Really going for the delicate and, what's the word I'm looking for?" "Fragile," finishes singer/guitarist Ryan Anderson. "We wanted to make the album sound a little bit fragile. There are points when you can hear just a whisper, and I like that sound."

There are points on F&M's new album, *Every Light Must Fade*, where it seems almost certain that the music will break, collapsing in on itself. The tender, cracking vocal by singer/key-boardist/occasional guitarist Becky Anderson on the whispering "Stuttering Boy" is a perfect example, the music barely there beneath her voice, fingers sliding across acoustic guitar strings as the gentlest of brushed drums provides a backbone for the piece.

And it's those sounds of life—the fingers on the strings or Becky's wavering voice—that turn *Every Light Must Fade* from a collection of songs into an album that begs to be explored and mapped out by the listener. It's also clear that the band was a willing participant in the creative

PREVIEW

FRI, NOV 14 (8 PM)

F&M

WITH MIKE ANGUS, ART BY GLEN RONALD, SHORT FILM BY JESSE VAN DER SCHAAF
HAVEN SOCIAL CLUB, \$10

process that led to the finished album.

"A lot of the noises and the creaks that the piano makes—the bench you can hear creaking in 'Shy' and just at the end you hear this pedal lift," Becky notes. "That's Bryan's wife's piano ... and it's really old and it's got these things that you're not going to fix them, that's just part of the instrument."

"All those extraneous sounds, they add up to this unique character on the album," Reichert adds. "We were really careful of leaving subtleties like the piano and making sure they were heard. It's part of the enjoyment of this band—we're a very dynamic band and every sound that we create is somewhat intentional—I mean sometimes they're not, but they become intentional because of the kind of band we are."

"Every note we play has a bit of intention to it," Ryan agrees. "F&M is kind of a collective in the sense that I won't just bring in a bass player to put on a bass line—it's got to be someone who will bring in something, and it

puts a bit of pressure on them: they have to introduce something that's going to help it. But the other side of it is, even our drummer, Chad [Andriowski], he understands that you need to sometimes have silence. Sometimes you need to pull back, sometimes it needs to be really delicate."

THERE'S DELICACY IN F&M's music, certainly—the quiet "Industrious" exemplifies that approach—but at the opposite end of the spectrum the band is also comfortable with the soaring, epic nature of "Passchendaele 1917" and the stripped-down, driving chords of "Another Closing Number." The range that the band covers means that F&M defies easy categorization, dancing along several edges; it also means the band pays considerable attention to the role of those dynamics that Reichert mentioned in order to tie the ends together.

"We're not a rootsy folk band, we're not a rock band," Ryan states. "We can play as loud as any band out there, but we can also play as quiet as any band out there—in fact, probably quieter. We just played in Red Deer with a bunch of loud rock bands and electronic bands and then we went up there and played as a three-piece and instead of getting

louder we just got really quiet and the whole bar had to go really quiet."

The live experience is something that has become increasingly important to the band since its last album was released in 2007 and the group took to the stage more and more frequently. That's where the musicians have learned to tune into each other with ever more accuracy, bringing the dynamics to the fore of the sound.

"I'm hoping [the album] has a live performance quality," admits Becky. "I

know Ryan and Bryan really like the recording process, but for me I really enjoy the live. This past year we've been playing a lot more live and I think it shows in the recording

because some of the songs we've been playing a while, so when we come into the studio the vision is a bit clearer and it feels a little bit more free, too, because then we can take some extra chances rather than trying to get it down." ▼



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MUSICIANS SURVIVAL GUIDE

CONTINUED FROM PAGE 48

be beneficial to some, Organ thinks it's generally not a good idea and prefers to see a project from start to finish.

"When you hit record for the first time there's a vision that hopefully you can extend to the end of mixing. So I kind of think mixing is part of the process," he says.

Where you do need a fresh pair of ears, however, is in the mastering process. This is your opportunity to make sure the album functions as a cohesive whole and that the ballad isn't 10X louder than your rockers. It will also bring the album up to commercial standards so that it can be played on the radio or by a DJ and they won't have to make huge adjustments. Your producer can probably suggest a good masterer.

If you are unhappy with your end result don't just stay quiet about it,

speak up: If you were happy with how the parts sounded before mixing it's possible that some lines of communication got crossed in the mixing process, or that it just needs a little tweak.

"If they were happy before it got mixed and unhappy after it got mixed it's easy to see what the culprit is, so a partial or full remix might be in order," explains Organ. "Also, it's happened where a client wasn't 100 per cent happy with the mixes and I had just moved into a new control room so I wasn't sure how the mix would translate and I listened to them in the car and the artist was totally right. So I adjusted the mixes and they were 100 per cent happy. So I would say take it to the producer and be clear about what your complaints are." ▼

Next month we're going to cover how to do a DIY release so that people will actually be able to hear what you've created.

Trippy shrooms

Mark Farina goes deep on *Mushroom Jazz*

CAROLYN NIKODYM / carolyn@vuwweekly.com

Mark Farina's sixth and latest instalment of *Mushroom Jazz* begins with a frantic, stream-of-consciousness snippet of beat poetry.

"It's so San Francisco-y to have a little beat action going on," the DJ and producer says from his Bay area phone. "But also, it just seems like the way things are going, with all the madness going on in the world and stuff, it seemed to kind of fit with things."

Coming from a mixtape background, the former Chicagoan likes to set the scene in that first track, and he finds himself in a jazzier mood. On Volume Six, there are still plenty of downtempo and hip-hop offerings, but Farina also plays up his reverence for the bass beat.

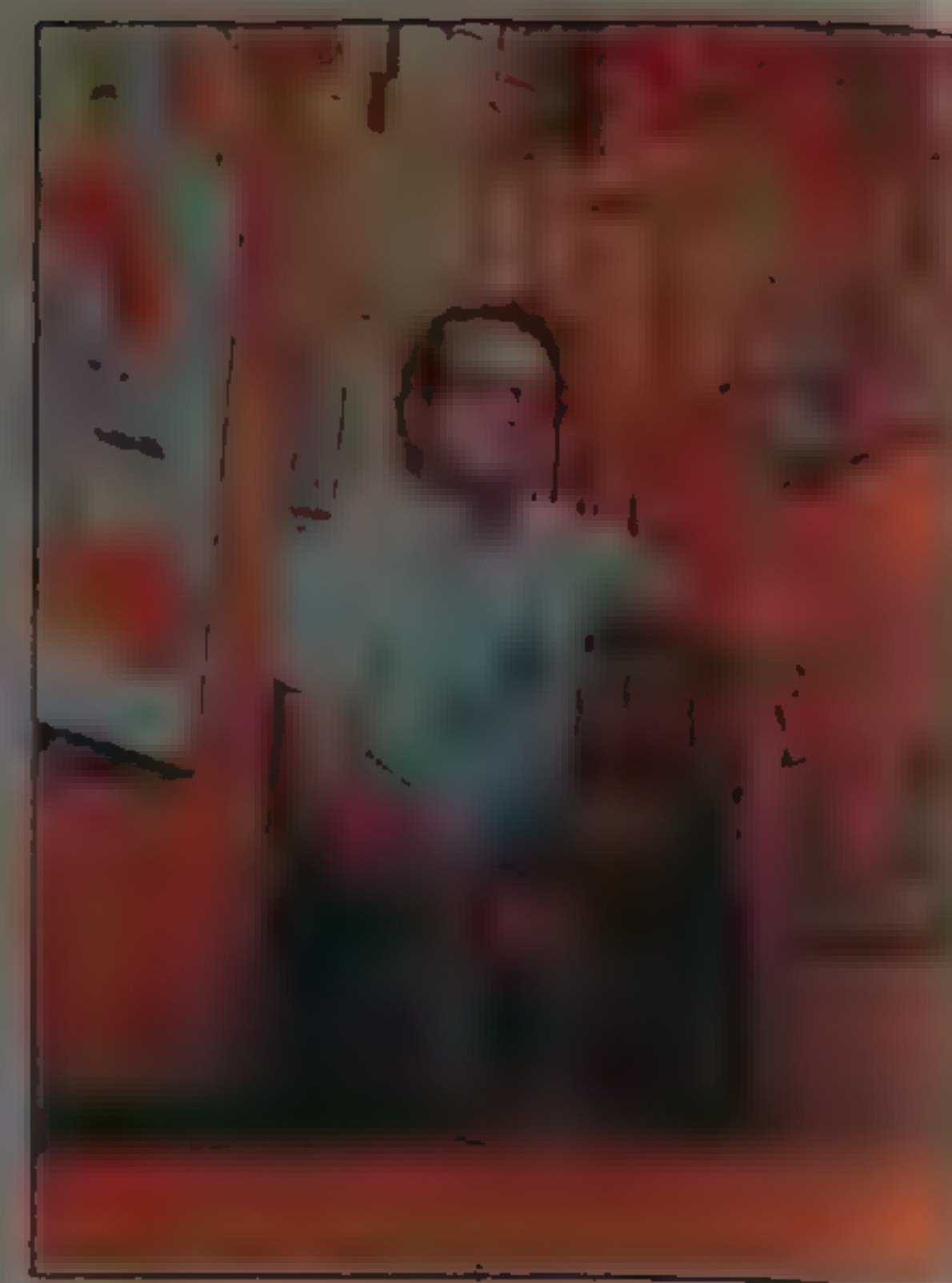
The *Mushroom Jazz* series has obviously evolved from its beginnings. Farina began experimenting with the soulful side of things when he got demoted to a Chicago club's side stage for playing too many Martin Luther King Jr samples with his house from the main stage. By the mid-'90s, Farina was surfing the tides between nu jazz and trip hop,

PREVIEW

THU. NOV 20 10 PM
MARK FARINA
ALBO

but his ability to find his kind of music to noodle with has changed, too. Sure, he doesn't have to scour record stores like he used to—with over a decade in the biz, he's made some friends who channel stuff his way—but, he admits, it's a lot harder to sift through the variable offerings.

"It's harder to find a lot of good downtempo than house. House I can generally always find plenty of good new tunes, but sometimes the downtempo, jazzy stuff is a lot more hidden than it used to be," he explains. "A lot of the hip hop, it takes a lot more searching to find the certain vibe that I'm looking for. And also R&B stuff, the kind of vocals I like, I wouldn't really call it R&B, it falls from that acid jazz based time frame—which to me is that early '90s to mid-'90s, early New York hip hop, mixed with English acid jazz soul feel. I like the combos and it seems like not a lot of people do it."



IT'S ALSO DIFFICULT to find time to hit the studio when you're on the road three or four nights every week.

"I always try to block time ahead from travelling and do time off to do studio time. Sometimes you can't just do tracks in between DJ gigs. Sometimes there's not enough time," he says. "And I use more old fashioned gear. I'm not really a computer production person, so it's not something that I do on the road. I have a studio here that I kind of need to be in the studio to do stuff."

It's difficult to imagine what kind of output Farina would have if he did have a travelling studio. As it is, he isn't too far off from a rambling and prolific poet, detailing life's pieces in deep beats. ▼

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Northern exposure

Metal band remembers where it came from

by BARTLES / bryan@vuwweekly.com

O.K., quickly—what do you know about 36 Crazyfists? The band plays metal and it's from Alaska, right? Not a lot of bands are so closely identified with where they come from, and even though 36 Crazyfists left Alaska and was based in Portland for a long time, the band is always "That band from Alaska." Singer Brock Lindow doesn't mind, of course, because he likes where he came from and is proud of it. In his mind, the fact that the band is constantly tied to its home state comes from the fact that not many people know that much about the land that produces the United States oil, a great cruise ship destination for old people and Sarah Palin.

Most people, even in our own country, forget it's part of the States. Most people when you tell them you're from Alaska they look at you like you said you're from the moon," he says of his home state. "And not so much music has come out of there so maybe people aren't used to hearing that bands come from there."

NEVERTHELESS, COME out of the state the group did—and with a vengeance. A recent switch in record companies from Roadrunner to Ferret Records



PREVIEW

SAT, NOV 15 (7 PM)
36 CRAZYFISTS
WITH ALL THAT REMAINS, IN FLAMES, GOJIRA
EDMONTON EVENT CENTRE, \$29.50 (ALL AGES)

allowed the band to utilize the talents of guitarist Steve Holt in the producer's chair for its latest album, *The Tide and its Takers*, something the members have wanted to do for a long time. This led to the best recording session the band's ever had, accord-

ing to Lindow.

"The process itself was just so laid back—the funnest time I've ever had doing a record. I'm not a big fan of the studio, I don't really enjoy it. Steve loves it, he can sit in front of a computer and record instruments for hours but I don't have the patience for it," he says. "It was a great experience, definitely the most freeing experience we've all had while we've been recording records for labels." ♥



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Ian Tyson, *Yellowhead to Yellowstone and Other Love Stories* (Stony Plain) The winds of change surround *Yellowhead to Yellowstone and Other Love Stories*, right from the first notes of the title track, as Ian Tyson inhabits the soul of a young wolf taken from Canada and moved south to Yellowstone. Time rolls on through the song's verses, as the wolf grows into the pack's leader and finally towards death. The music is very much of two minds here, initially moving quickly, then slowing to a deliberate and steady pace for the second half.

Now, Tyson is treading on tricky terrain here—the thoughts of animals work just fine in Disney films, but can often fall flat in song—but he navigates it with skill, picking his way through the song's story with well-chosen lyrics that highlight displacement, love—both won and lost—and the effects of age. Tyson is never overbearing, instead holding back and going for subtlety in order to tug on the heartstrings, and it works wonderfully.

Tyson has always been aware of the shifting nature of life—it was in the early '60s that he first sang "I'm bound for moving on" in "Four Strong Winds"—but on this record he seems to have more of a focus than ever before, all the songs working together as a whole to emphasize the precarious paths that mark this world.

Those paths are many, too, and Tyson uses them to great advantage here. The human heart is at the root of every song, but the circumstances that it endures change between songs. On "The Fiddler Must Get Paid"

it's life's unwillingness to yield to a broken heart; on "Ross Knox" it's a cowboy sent from his Arizona home to a war in a foreign country; "Estrangement" is a sober ode to a lost love; and "Love Never Comes At All" is a gentle song that finds Tyson refusing to give up hope that love might win out after all.

Of note on *Yellowhead to Yellowstone and Other Love Stories* is the sound of Tyson's voice; and the once-strong instrument has been

ravaged by a virus and where there was a steady power just a couple of years ago, Tyson now strains to coax his whisper into something more. While one might think that the near loss of voice might be devastating to a singer, Tyson has

persevered, refusing to give in and adapting himself instead. The effect is stunning, Tyson sounding somehow stronger in emotion than ever before, his weakened voice simply one more obstacle between him and the end of the song. And he never relents, dragging himself onward with determination.

That voice is what *Yellowhead to Yellowstone and Other Love Stories* is built on, just as much as the songs. Now 75, and still dealing with broken hearts belonging to both himself and others—"My Cherry Colored Rose" is the best hockey-related song to come along in some time, Tyson relating the love story between Don Cherry and his late wife, Rose—there's a fragility in Tyson's voice now that makes each song, each verse and chorus, each line, even, that much more powerful. —EDEN MUNRO / eden@vuweekly.com

The Danks, *Samples* (Collage Rock) Is this a demo, or an EP? I dunno why the Danks called it a

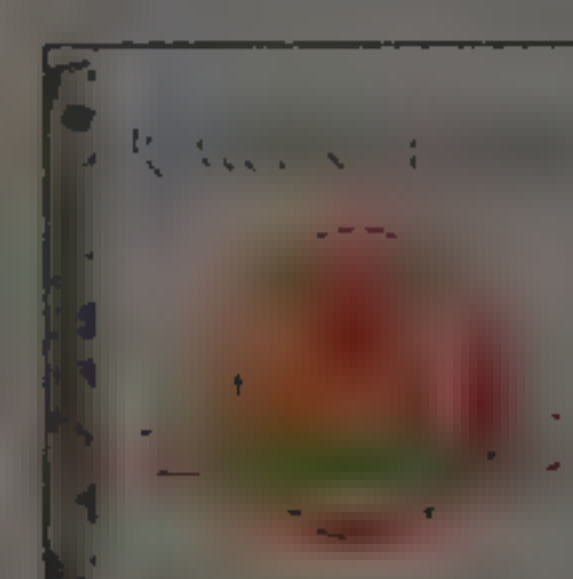


recording *Samples*, because that's a little confusing. What not confusing how fun the record is. I'm with mill crunchy pop hooks, it's a mover, and the breath-heavy reverby, slightly fey vocals are awesome. This band plays a tight game, and is well worth checking out. OK, wait, I just thought something else a little confusing: why would you name your band after the way balls smell after riding your bike a long way? —BRYAN BIRTLES / bryan@vuweekly.com

Ani DiFranco, *Red Letter Year* (Righteous Babe Music) 10 years in the making, *Red Letter Year* finds Ani DiFranco closing in on adjusting to being a mom and getting used to leaving New Orleans home. It's an album that h

DiFranco thinking about the freedom of youth ("Emancipated Minor")—she has accomplished ("Alla This the need for positivity in everyday life" ("Smiling Underneath") and the importance of love ("Present/Infant" ("Round a Pole"). But all that doesn't mean she's settling into any standard "grown up" routine, as indicated in the album's opening line: "New years eve we dropped mus rooms / And danced round the house / Making music with everything we found." And it doesn't mean she's lost her political edge either; she just delivers her insight in a more nuanced way. Taken together it's a red-letter album. —SCOTT HARRIS / scott@vuweekly.com

Kaiser Chiefs, *Off With Their Heads* (B-Unique) Despite having sold millions and millions of albums



on the other side of the pond, Leeds-based Kaiser Chiefs are exactly a head in the hold name North America. But the group's third full-length does give some indication of why it's so popular with British masses, serving up plenty of arena-friendly Blur-esque Brit anthems like "Never Miss a Beat" with its ironic take on disintegration ("What did you learn today? / I learned nothing / What did you do today? / I did nothing"). And that's far from the only song tailor-made for crowd-sing-a-longs ("Good Days Bad Days" "Always Happens Like That"). The album is also full of joking, albeit absurd moments, most notably the opening bars of opener "Span Metal" and "Addicted to Drugs" (ter get to the arena early, kids). —SCOTT HARRIS / scott@vuweekly.com

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Kieran Hebden/Steve Reid, NYC (minino) Like the city that provided the inspiration for the album, NYC is sprawling, busy and impressive. The fourth collaborative album in just three years from electronic musician Kieran Hebden (Four Tet) and veteran jazz percussionist and New York native Steve Reid just feels like you're moving through the congested concrete of Big Apple. The album starts with the building tension of "Lyman Place," the pace driven most agonizingly by Reid's drumming, before moving on through Hebden and Reid's aural tour of the crowded city. Like New York, the album assaults you from all sides, but it's the New York of myth, there's something quite like it. —SCOTT HARRIS / david@vuweekly.com

Olympic Symphonium, *More in Sorcery than in Anger* (Forward Music Group) The second album from Olympic Symphonium is a bit like a hot bath: a bit hard to get into at first, but once you let its warm comforts envelop you, it's hard to pull yourself out. With the help of some friends, the group creates an album far more than a trio has any right to without losing a soft, intimate folk-pop quality befitting of the album's title. It's all sadsack melodies, but the album is certainly at its best with a bit of singing in its voices, as on the plucky "Intentions Alone" or slow-country style of "Blood from a Stone." —DAVID / david@vuweekly.com

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MUSIC OLD SOUNDS

Aerosmith, *Draw the Line* (Columbia) Originally released: 1977 Do drugs and rock 'n' roll go hand in hand? Of course they do. When musicians start out playing together, it tends to be because they want to hang out with their friends. Oh, sure, there are often some shared dreams of fortune and glory, but when it comes right down to it, the real bond is a love of playing, of the sound of the various instruments locking in together and laying down a groove that feels unstoppable.

And a drink or two, maybe a little smoke, sits just fine with a bunch of friends hanging out in the garage and making some noise. But then success hits, and the next thing you know you're on top of the world, at the top of your game because of the nightly ritual of hitting the stage in hockey arenas around the world, still enjoying a smoke and a drink before, during and after the show.

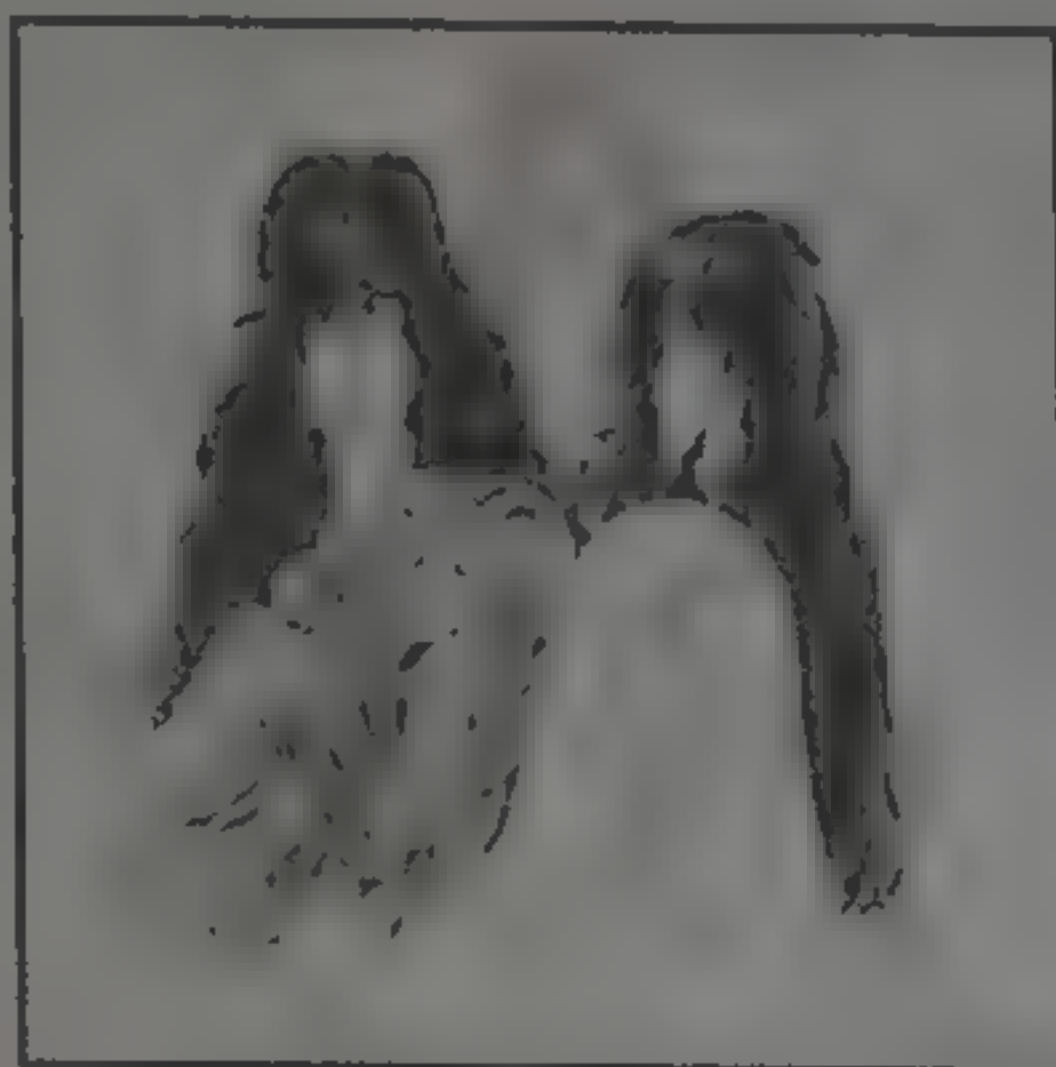
But maybe the extra cash—and all the hangers-on that you meet—brings along a few new highs. Maybe those new ones are the sort that start putting up walls between you and the friends that you started the band with, because they must have their own hangers-on who can get them a little something, so why the fuck should you share yours, right?

Aerosmith released *Rocks* in 1976, riding on that initial wave of success when it was still the five guys in the band against the world. The record was full of tight rock 'n' roll tracks that shone the spotlight on the interplay between guitarists Joe Perry and Brad Whitford as they spun lines around each other,

colliding in a solid mass of rhythm, propelling ever forward as a whole.

By 1977's *Draw the Line*, though, things were different. The drugs that had been there for some time already now reared a collective head that made its presence known in the music. Gone was the tightness of the previous record, replaced by a rambling sound and a sense that the band was lost in the wilderness of rock 'n' roll.

Despite its flaws, though, what makes *Draw the Line* such an intriguing album is that it is so brutally honest. There's no rock star posing going on here, no attempt to be something more than what the band is. Now, that effort is actually something that remains important in music to this day—it's the stretching for and



past the limits that results in excitement on record and stage—but it also contributes to the mythology of rock 'n' roll where musicians play at being something more, something different from the rest of the world.

But on *Draw the Line* Aerosmith was beginning what would be a relatively short run towards a break-up, and it shows in the music. There's still a collective effort to be heard here—they all want to play the same rock 'n' roll that they always did, but they no longer have enough wits about them to come at the music from the same direction.

The result is that the songs are often drenched in too many parts that sound like broken pieces rather than working together as a whole, and the mix is all over the place, sounds panning across the spectrum with little to no intention behind the moves, guitar solos buried deep inside the songs and rhythm guitars clashing rather than uniting. Still, this is a captivating audio diary of a band on the verge of collapse. ▽

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Not so much singing
As bellowing musically
Like a wounded elk

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SPG MUSIC
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The Alpha and Omega
Of bad ideas

T-PAIN
THREE RINGZ
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And I guess by "high" I mean
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Crocker's bonnets

Calgary musician wears plenty of hats

JAMES STEWART / jstewart@vancouverweekly.com

When Jay Crocker takes the stage this Saturday, it'll be under the guise of band-leader and singer-songwriter, though that's just one of the many hats he can be seen wearing these days.

"I think I've produced ... seven records this year," he laughs. Also a full-fledged member of NOMORE-SHAPES and Ghostkeeper, Crocker is clearly keeping busy down in his home base of Calgary.

In early 2007, Crocker was able to set aside two weeks to make the trek down to Tucson, Arizona where he had the opportunity to work with producer Craig Schumacher (Calexico, Iron & Wine, Neko Case) at the famed analogue-mecca Wavelab Studios. *Below the Ocean Over* is the result, a sprawling and inventive effort recently released on Calgary-based Artunit Records.

"I had wanted to work with Craig since hearing [Neko Case's] *Fox Confessor Brings the Flood*," he explains. "The analogue recording process is also important to me; the focus is more on the performances, and the sound has more depth when you record to tape. Everything just seems to hang together better."

After the release of 2006's *Melodies*

PREVIEW

SAT, NOV 15 (9 PM)
JAY CROCKER
WITH LINT, DESIDERATA, GIFT EATERS
VELVET UNDERGROUND, \$10

From the *Outskirts*, Crocker gathered nine of his friends together as the Electric Apes to help bring those songs to life on the road. These same musicians took the trip down to Arizona as well, and as Crocker explains, there wasn't much thought given to working with anyone else.

"I just know how to write for those guys. We have a great working relationship, and I'm able to explain the musical sketches very quickly and easily. There's a lot of unspoken dialogue that goes on within the band."

Forgoing any obsessive computer micro-editing and artificial auto-tuning, Crocker and the Apes were able to move relatively quickly under the experienced guidance of Schumacher.

"With him at the helm, we were able to get the best performances out of everyone," Crocker recalls. "Not only that, but he knew how to get the right colour, the right sounds for the songs. The album just wouldn't sound the same with anyone else working on it."

RETURNING TO CALGARY after the



recording process, Crocker became immersed in other musical endeavors, producing records for Ghostkeeper, Lorrie Matheson and Ryan Bourne, among others. Switching from the stage to the studio to the production chair could be jarring for some, but Crocker explains, all he needs is the time to properly devote to each endeavor.

"I like to put my all into the projects I'm involved with," Crocker says. "I spend about a week before the project begins getting into the right mindset and kind of compartmentalizing what I'll be doing. I'll block some time on a calendar, and dedicate to it fully. I'm not going to make records just the weekends." ♥

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ARIES (MAR 21 - APR 19)

"You can't know fire unless you play with it," says Mark Finney, a math whiz who develops computer models for fighting forest fires. I offer that as a motto for you in the coming week, Aries. I'm not saying you should purposely ignite a conflagration for the sake of impulsive experimentation. I'm not saying you should kick smouldering embers around like soccer balls or light a cigarette while you're pumping gasoline or buy yourself a flame-thrower. What I am saying is that it will be in your interest to learn more about how to play safely with intriguing, useful fires.

TAURUS (APR 20 - MAY 20)

The time for keeping the doors closed is passing. But it is not yet the right moment to fling them wide open. According to my reading of the omens, your best strategy is to keep doors ajar—open just a crack, letting some air in and allowing a hint of your light to trickle out. This will discourage unfocused wanderers from barging in, while at the same time it encourages worthy candidates with a healthy curiosity to sneak peeks inside.

GEMINI (MAY 21 - JUN 20)

"There is a rose in Spanish Harlem," sings Ben E King in his old pop ballad. "It is a special one / It's never seen the sun / It only comes out when the moon is on the run." King is fantasizing with longing about an alluring woman from a hard-

scrabble neighborhood. The rose is "growing in the street / right up through the concrete"—a delicate beauty blooming amidst tough conditions. Your assignment, Gemini, is to cultivate a connection with your equivalent of that rose.

CANCER (JUN 21 - JUL 22)

Every second of your life, your bone marrow produces 100 trillion molecules of hemoglobin, the stuff that carries oxygen from your lungs to the rest of you. Meanwhile, every minute, your immune system begets 10 million lymphocytes, which are key players in your body's defenses. These are just two examples of the endless marvels you produce, Cancerian. You are a creator of the first order. You're a supreme maker and a generative genius. Remember that in the coming days. It will help you be confident and purposeful as you birth minor miracles and intimate wonders.

LEO (JUL 23 - AUG 22)

For decades the US government has handed out far more welfare benefits to big corporations than to poor people. Companies like IBM, General Electric, Boeing and others rake in over \$100 billion of subsidies each year. In other words, socialism has been a prominent feature of the so-called capitalist system for a long time. Recently, Karl Marx's influence has made even deeper inroads into the American way, with the government becoming part-owner of many banks in order to keep them solvent. Will any of this fantastic largesse be extended to regular citizens, like maybe in the form of nationalized healthcare? I can't answer that. But I do know this, Leo: in the coming months, you will get help from powers that you regard as above and beyond you.

VIRGO (AUG 23 - SEP 22)

For many people, 10:30 am is the single best time of day to come up with fresh insights and new ideas. But that won't exactly be true for you in the coming week. I mean, 10:30 will be a time when you're likely to be really smart, but then so will 11:30, 1:05, 2:37, 3:46 and 4:20. For that matter, 6:35 may also bring a gush of high intelligence, as well as 7:27, 8:19, and the last 10 minutes before bedtime. What I'm trying to tell you, Virgo, is that you're in a phase when being brilliant should come pretty naturally.

LIBRA (SEP 23 - OCT 22)

Ruminate a minute about the people who don't see you for who you really are. Some of them are enemies, but others may be loved ones or allies. Consider the possibility that you have unconsciously bought in to their beliefs about you; that you are at least partially trapped in the habit of acting like the person they think you are. Now visualize what it would be like to free yourself from the images and expectations they have of you. Imagine the exhilaration you'd feel if you answered only to the still, small voice of your own lucid intuition. The coming weeks will be a good time for you to practice this high art.

SCORPIO (OCT 23 - NOV 21)

The *New York Times* ran a story about philosopher Nick Bostrom. He believes there's a significant chance our world is actually a computer simulation. In his scenario, you and I are living in a version of *The Matrix*. Our "brains" are merely webs of computer circuits created by our post-human descendants, who are studying "ancestor simulations" of their past. I

bring this to your attention, Scorpio, because it's an excellent time for you to find out, one way or another, whether Bostrom is correct. Right now you have a special talent for knowing what's real and what's not. You've also got a knack for escaping what's illusory and gravitating toward what's authentic. So even if you do find out that we're living in *The Matrix*, you could become a kind of messiah with resemblances to the character that Keanu Reeves played in the film trilogy.

SAGITTARIUS (NOV 22 - DEC 21)

In his book *Signs of Success*, astrologer Steven Weiss says "The question 'Do you believe in astrology?' is like asking someone if they believe in art." I agree. Picture a no-nonsense physicist gazing at a Kandinsky painting, with its teeming blobs of mad colour and exuberant shapes, and declaring it to be a superstitious eruption of delusion that's not based on a logical understanding of the world. Like Kandinsky's perspective, astrology at its best roots us in the poetic language of the soul, and isn't blindly submissive to the values of the rational ego. It's here to liberate our imaginations and encourage us to think less literally and to visualize our lives as mythic quests. I bring this to your attention, Sagittarius, because right now it's crucial that you spend some quality time in modes of awareness akin to Kandinsky's and astrology's.

CAPRICORN (DEC 22 - JAN 19)

Check out this excerpt from "Those Who Do Not Dance," by Chilean poet Gabriel Mistral: "God asked from on high, / 'How do I come down from this blueness?' / We told Him: / come dance with us in the light." I love this passage because it reminds me

that nothing is ever set in stone: everything is always up for grabs. Even God needs to be open to change and eager for fresh truths. Furthermore, even we puny humans may on occasion need to be God's teacher and helper. Likewise, we can never be sure about what lowly or unexpected sources may bring us the influences we require. What do Mistral's words mean to you, Capricorn? Imagine you're the "God" referenced in the poem. What blueness are you ready to come down from, and who may invite you to dance in their light?

AQUARIUS (JAN 20 - FEB 18)

All of the good works you do in the coming week will send ripples far and wide, but not all of them will be recognized and appreciated. I hope that's OK with you; I hope you won't get obsessed with trying to get all the credit you deserve. The fact is, your influences will be more effective and enduring if they are at least partially anonymous. Ironically, your power will be greater if it's not fully noticed.

PISCES (FEB 19 - MAR 20)

Describing his writing class at Sarah Lawrence College, Jeffrey McDaniel says: "There are two kinds of humour. There's a humour that is light and airy and floats into the sky like a balloon, vanishing as the giggling subsides; and then there's a darker, heavier humour that is still there when the laughter stops, a humour that must be reckoned with, a humour with teeth." I suggest, Pisces, that you make the latter your specialty, your passion, your medicine. Consort with belly laughs and sublime guffaws that rouse the ferocity you need in order to penetrate deep into the heart of the Great Mystery. ♥

NOV 14 (6 PM)
EZ QUEST
BUDONA (10341 WHYTE AVENUE), FREE

NIKODYM / carolyn@vancouver.com
sometimes requires that things happen in a certain order. It makes things easier, for instance, if you put the bread in the toaster before you slather on butter.

If you're a musician, it could make things easier to have a band together where you start accepting gigs. But then, when it comes to bands, the order of things can be a bit looser. The Spice Girls are a kajillion albums before they ever went on stage as a group. And Gorillaz released albums without even really being a group.

The members of Edmonton's Allez Ouest were invited to play the 2006 Smithsonian Folkways Festival before they were even an official band. It was a project band. We came

together for Alberta at the Smithsonian at the Smithsonian Folklife Festival in Washington, DC," singer and guitarist Mireille Moquin explains. "We brought tunes from our own repertoires, adapted them to the Allez Ouest sound, if you will, and we saw that there was something there. We got together, went down there and played for two weeks, and it was really great."

It took the francophone band another couple of years to put together *Hybride*, Allez Ouest's debut album. The band—rounded out by Jason Kodie on accordion and piano, Joël Lavoie on guitar, mandolin, bass and banjo, and Robert Walsh on guitar, mandolin and bass—needed to write music specifically for the band, of course, and the result is one that Moquin feels breaks through the stereotype of French-Canadian music.

"We really go into a roots feel, and even our text, they are reality. There's a Western francophone reality, of living in minority somewhat, and dealing with assimilation," Moquin explains.



"So it's really a product from here, I think it's safe to say. And I think it's unique in its sound."

Allez Ouest's members also had to find time between each of their various other projects. For her part, Moquin is heavily

involved with L'Uni Theatre, both as an actress and in the production side of things. She didn't start pursuing music in a professional way until several years ago, which puts her in a position to drink up the longer-term experience of her bandmates.

"Well, you've got four heads around the table," she says. "There's one tune on the album, we had written it, and it took a couple of days, but I remember we were trying to change one line and it took us about two hours to change the line. It turned out to be an excellent line!"

"It's interesting in its development. All of the different ideas and where it brings the discussion of the song—somewhere where you probably wouldn't have gone, or maybe you've gone or you wouldn't have thought of going if you were sitting at the table by yourself," she adds. "Sometimes it would take longer than if you were to write a tune by yourself, but sometimes it was great because you'd get to some interesting places." ▽

EVENTS WEEKLY

YOUR FREE LISTINGS TO 780.426.2899
E-MAIL: GLENYS AT
VIEWS@VUEWEEKLY.COM
ONLINE IS FRIDAY AT 3 PM

CLUBS/LECTURES

12-STEP SUPPORT GROUP Braeside Presbyterian Church basement, N. door, 6 Bernard Dr., 100 St. Sir Winston Churchill Ave, St. Albert • For children of alcoholic and dysfunctional families • Mondays including holidays (7:30pm)

ICAN CANADIAN PROFESSIONAL WORKING SOCIETY OF ALBERTA Italian Centre, 14230-133 Ave • Business forum and gala featuring speaker George Dei, live entertainment and more • Sat, Nov 22 (6pm) • \$50 (incl. dinner) at TIX on the Square

MAKING THE 3E EQUATION Edmonton Petroleum Centre, 11110-108 St, www.edmontonchamber.com • Presentation by Mr. Snyder examining what industry, comments and researchers must do to achieve a sustainable future • Nov 19 (7:30-9am)

BUSINESS LINK'S SMALL BUSINESS SEMINARS Brown Bags—Arts and Culture Series • Business Link, 10237-104 St • 100.272.9675/780.422.7722 • Get Writing! Get Published! The Writers Guild of Alberta lead a discussion on the world of writing • Nov 18 (12-1pm) • Free

ADAMIAN NATIVE FRIENDSHIP CENTRE 11205 St, 780.479.1999 • Basketball; Mon (5-7pm) • Ping Pong; Mon (6-8pm) • Boxing; Mon/Thu (7-11pm) • Tue (5-7pm) • Volleyball; Tue (6-8pm) • Ping Pong; Tue (6-8pm) • Beadwork Class; Wed (6-8pm) • C.N.F.C. Pow-wow; Wed (6-9pm) • Hip-Hop; every Thu (5-7pm) • Cree Class; Thu (6-8pm) • Elders and Residency; Fri (all day) • Safe and Harm Reduction; last Fri each month (10-12pm) • Tobacco Reduction; every Fri (1-2pm) • Drop-in Night; Fri (6-8pm)

CARBON BUSTER'S ECO VILLAGE—CANADA'S FIRST AND CARBON SUSTAINABLE COMMUNITY World of Science, Star Theatre, 11211-142 St, www.solaralberta.ca • Free presentation by Gordo and Shanthi Mano • Tue, Nov 18 (7pm)

CHESS Edmonton Chess Club and Society of Alberta • Chess Knights, 780.474.2318 • Learn to play chess; opportunities for all ages including classes, school programs and tournaments • rovingchessnuts@shaw.ca • 780.4144, www.clubdusoleil.com

ECONOMIC OUTLOOK 2009 LUNCHEON Shaw Conference Centre • Industry leaders discuss the global financial situation and how Edmonton and Alberta will be affected • Nov 24 (11am) • \$50, Pre-register • www.edmonton.com/outlook2009

EDMONTON NATURE CLUB Royal Alberta Museum • Meeting featuring presentation by Dr. Margo J. Pybus • Bat Facts and Much More • Fri, Nov 21 (7pm)

EDMONTON ESPERANTO SOCIETY Rm 1812, 1025-102A Ave, 780.702.5117 • Fri (noon-1pm) • www.esperanto.ca

EDMONTON ON THE EDGE: INNOVATIVE URBAN PLANNING AND DESIGN Delta Edmonton Centre • Hotel, 10222-102 St • A colloquium with Meric James, Jaime Lerner, and Len Rodriguez; Mon, Nov 17 (10am-1:30pm); \$35 at TIX on the Square • Panel discussion: "If we were to bake a great city, what are the ingredients?"; Mon, Nov 17 (2:30-4pm); • Evening presentation, "Learning from the

Curitiba experience: achieving urban change", with Jaime Lerner; Mon, Nov 17 (7-9pm); free

ENVIRONMENT, CLIMATE CHANGE AND ENERGY CONSERVATION • Citadel-Rice Theatre • A public debate with Edward O. Wilson and David Schindler • Nov 16 (2-3:30pm)

FAMOUS FIVE LUNCHEON SERIES 780.414.1663, www.edmontonandareaofamousociety.ca • Celebrating Women in Leadership: Past, Present, Future with Wendy Schneider, speaking on Women in Agriculture • Nov 20 (11:30am) • \$55

GREEN INDUSTRY SHOW AND CONFERENCE Shaw Conference Centre • For anyone in the landscape, greenhouse, nursery, garden industry featuring speakers and exhibitors • Nov 20-21 • Info at www.greenindustryshow.com

IMAGES ALBERTA CAMERA CLUB Pleasantview Community Hall, 10860-57 Ave, 780.489.9776/780.452.6224 • Featuring presentations, speakers, workshops, outings, and competitions. All levels of photographers welcome • Meet the 2nd and 4th Thu each month; Sept-May (8pm); Dec has only the one meeting on the 2nd Thu • www.imagesab.com

JITTERBUG SWING DANCE McKernan Hall, 11341-78 Ave, 780.604.7572 • Come to the Sugar Foot Stomp and dance swing, jive, charleston, and lindy hop all night long • Every Sat (beginner lesson 8pm, dance 9pm-12am); info at dances@sugarswing.com

LET'S TALK ABOUT HORMONES Next Christian Community, 490, 140 St. Albert Rd, St. Albert • Lecture by Jackie Harvey • Sat, Nov 15 (10am-2pm morning out; 2-4pm seminar) • \$20 (adv. at TIX on the Square)/\$30 (door)

MEDITATION • Gaden Samten Ling Tibetan Buddhist Meditation Society 11403-101 St, 780.479.0014, www.gadensamtenling.org; Kushok Lobsang Dhamchoe; beginner Tue (7pm); intermediate Wed (7pm); adv. Sun (11am-1pm) • **Brahme Kumaris World Spiritual Organization**, 208, 10132-105 St, 780.425.1050, www.bkwsu.org; Raja Yoga Meditation • **Meditation and Buddhist practices** 10502-70 Ave, 780.633.6157, www.karmatashiling.ca; with Tibetan tradition Lama Ani Kunsang. Beginners welcome, instruction available; Wed (7pm); free

THE MORAL OF THE STORY: ART, CULTURE, MEDIA AND POLITICS Horowitz Lounge, SUB and Media Learning Centre, ETL, U of A Campus, 780.492.8558 • Conference exploring why people vote against their best interest • Nov 14-16 • www.ualberta.ca/parkland/

NIIGAANIBATOWAAD: FRONTRUNNERS • U of A E120, Van Vleet Centre; Film screening followed by a panel discussion with Laura Robinson, Bill Chippeway, and Laura Beard; Tue, Nov 18 (6:30pm); \$2 (door) • **Stanley A. Milner Library Theatre**; film screening only; Thu, Nov 20 (7pm); free

PAST THE TIPPING POINT: THE COMING POST SUSTAINABILITY WORLD? Engineering Teaching and Learning Complex, Rm ETL 1-013, 116 St-91 Ave • Lecture by William Rees • Nov 14 (10-11am)

PRISONER IN IRAQ: EXPERIENCES OF A GAY CHRISTIAN PEACE ACTIVIST Metro Cinema, 9828-101A Ave, Zeidler Hall, Citadel Theatre • Coffee with James Loney • Sun, Nov 16 (11am) • \$20 at TIX on the Square, Pride Centre, door

THOUGHTFUL TUESDAYS Steeps Tea Lounge, 11116-82 Ave, 780.988.8105 • Free documentary *Mixed Out: Hard Times in the Age of Easy Credit* • Tue, Nov 18 (7pm)

TOASTMASTERS CLUBS • Chamber Toastmasters Club: Chamber of Commerce, 600, 9990 Jasper Ave, 780.459.5206; Thu (6pm) • **MacEwan**: Grant MacEwan College, Rm 7-297E, 10700-104 Ave, 780.633.3921; Fri (noon-1pm) • **Norwood Toastmasters Club**: Londonderry Public Library, www.norators.com; Wed (7:30-8:45pm) • **Norwood Toastmasters Club**: Kingsway Legion,

10425 Kingsway Ave, 780.456.3934, www.norwood-toastmasters.org; Thu (8-10pm) • **Power Speakers**: Grant MacEwan Centre for the Arts, Rm 437, 10045-156 St, 780.459.0642; Wed (7-9pm) • **Pursuers**: Best Western Cedar Park Inn, 5116 Gateway Boulevard, 780.457.0808; Wed (7-9pm) • **Chanticleer**: Kingsway Rm, Millard Health Building, 131 Airport Rd, 780.498.4608/780.474.1138; Thu (7-8:30am) • **Upward Bound**: Rm 601 Norquest College 10215-108 St, 780.488.4098/780.454.3720, adamsrk@telus.net, Wed (7-8:30pm)

VISITING SPEAKER LECTURE SERIES Fine Arts Building • The Body Series 2008-2009: The Art Practice of Catherine Richards • Nov 13 (5-7pm) • Free

WELCOME TO THE REEL WORLD Civil Engineering Bldg (CEB) 325, www.iweek.ualberta.ca • Global issues film and speaker series: *La Sierra* • Wed, Nov 19 (5pm)

INTER CYCLING SEMINAR BikeWorks, 10047-80 Ave, back alley entrance, www.edmontonbikes.ca • Discussion on route finding, clothing, commuting, and readying your bicycle for the season • Thu, Nov 20 (7-9pm)

WOMEN IN BLACK In front of the Old Strathcona Farmers' Market • Silent vigil the 1st and 3rd Sat (10-11am) each month, stand in silence for a world without violence

QUEER LISTINGS

AFFIRM SUNNYBROOK-RED DEER Sunnybrook United Church, Red Deer, 403.347.6073 • Affirm welcome LGBTQ people and their friends, family, and allies meet the 2nd Tue (7pm) each month

BOOTS BAR AND LOUNGE 10242-106 St, 780.423.5014, www.bootsbar.ca • 2nd Thu: Illusions Social Club • 3rd Wed: Edmonton O Society • 2nd Tue: Edmonton Rainbow Business Association • Every Fri: Philosophy Café • Fri and Sat DJ SeXXX Sean 10-3 • Long Weekend Sundays feature the Stardust Lounge with Miss Bianca and Vanity Fair

BUDDY'S NITE CLUB 117258 Jasper Ave, 780.488.7736 • Open nightly 9pm-3am, Fri 8-3pm • Sun: Rotating drag shows with Mz Bianca and Mz Vanity Fair in the Stardust Lounge and GoDivi and Donatella NEI in the GoDonna Show, DJ WestCoastBabyDaddy • Mon: Amateur strip contest with Mia Fellow, midnight, DJ WestCoastBabyDaddy • Tue: Free pool and tourney, DJ Arrowchaser • Wed: Hump day with DJ SeXXX Sean • Thu: Wet underwear contest with Mia Fellow, midnight, DJ WestCoastBabyDaddy • Fri: We made 'em famous! DJ Eddy Toonflash, come early to avoid lineup, no cover before 10pm • Sat: Undie night for men only, free pool and tourney, DJ Arrowchaser

EDMONTON PRIME TIMERS (EPT) Unitarian Church of Edmonton, 10804-119 St • A group of older gay men and their admirers who have common social interests meet the 2nd Sun (2:30pm) of most months for a social period, a short meeting and a guest speaker, discussion panel or a potluck supper. Special interest groups meet for other social activities throughout the month. email edmontontpt@yahoo.ca, www.primetimerswww.org/edmonton

EXPOSURE 2008 www.exposurefestival.ca • A nine-day festival covering a huge array and virtually all disciplines of arts and queer culture • Nov 14-22

GLBT SPORTS AND RECREATION www.teamd-montion.ca • Women's Drop-In Recreational Badminton: Oliver School Gym, 10227-118 St, 780.465.3620; Wed (6-7:30pm) • Bootcamp: Lynnwood Elementary School at 15451-84 Ave; Mon (7-8:15pm); bootcamp@teamd-montion.ca • Bowling: Gateway Lanes, 100, 3414 Gateway Blvd; Sat (5-7pm); bowling@teamd-montion.ca • Curling: Mon (7-15-9:15pm); Granite Curling Club; 780.463.5942 • Running: Sun, Tue, Thu; running@teamd-montion.ca • Swimming: NAIT pool, 11762-106 St; Tue (8-9pm), Thu (7:30-8:30pm); swimming@teamd-montion.ca •

Volleyball: Tue Recreational: Mother Teresa Elementary School at 9008-105A (8-10pm); Thu intermediate: Amiskwaciy Academy, 101 Airport Road (8-10pm); recvolleyball@teamd-montion.ca; volleyball@teamd-montion.ca • YOGA (Hatha): Free Yoga; every Sun (2-3:30pm); Korazone Fitness, 203, 10575-115 St; yoga@teamd-montion.ca

ILLUSIONS SOCIAL CLUB Boots, 10242-106 St, 780.387.3343 • Crossdressers, transsexuals, friends and supporters meet 2nd Thu each month http://groups.yahoo.com/group/edmonton_illusions/

INSIDE/OUT U of A Campus • Campus-based organization for lesbian, gay, bisexual, trans-identified and queer (LGBTQ) faculty, graduate student, academic, straight allies and support staff • 3rd Thu each month (fall/winter terms); Speakers Series. Contact Kris (kwells@ualberta.ca)

KOREZONE FITNESS #203, 10575-115 St • **LIVING POSITIVE** 404, 10408-124 St, 1.877.975.9448/780.488.5768

www.edmlivingpositive.ca • Providing confidential peer support to people living with HIV • Tue (7-9pm); Support group • Daily drop-in, peer counselling

MADELINE SANAM FOUNDATION Faculty St, Jean, Rm 3-18, 780.490.7332 • Program for HIV/AIDS prevention, treatment and harm reduction in French, English and other African languages • 3rd and 4th Sat (9am-5pm) each month • Free (member/\$10 (membership) • Pre-register

MAKING WAVES SWIMMING CLUB www.geocities.com/makingwaves_edm • Recreational and competitive swimming with coaching, beginners encouraged to participate. Socializing after practices • Every Tue, Thu

PFLAG Pride Centre, 9540-111 Ave • A support group for parents and friends of lesbian, gay, bisexual, transgender and queer people • Meet the 1st Wed each month September-June (7-9pm); T. Ruby 780.436.1998 (after 6pm); E: edmontonab@pflagcanada.ca

PLAY NIGHTCLUB 10220-103 St, www.playnight-club.ca • Open Thu, Fri, Sat • The first bar for the queer community to open in a decade with DJs Alexx Brown and Eddie Toonflash

PRIDE CENTRE OF EDMONTON 9540-111 Ave, 780.488.3234, www.pridecentreofedmonton.org • Open Tue-Fri 1-10pm, Sat 2-6:30pm • LGBT Seniors Drop-in: Every Tue/Thu (2-4pm) • CA: Every Thu (7pm) • Suit Up and Show Up: AA big book study group meet every Sat (noon) • Youth Understanding Youth: Youth up to 25 years, support and social group meet every Sat (7-9pm); yuy@shaw.ca • Womospace: Board meeting 1st Sun each month (10:30am-12:30pm) • Trans Education/Support Group: Meet the 1st and 3rd Sun (2-4pm) of each month; www.albertatrans.org • Men Talking with Pride: Every Sun (7pm); facilitator: Rob Wells robwells780@hotmail.com • HIV Support Group: Meet the 2nd Mon of each month (7pm) • Transgender, Transsexual, Intersex and Questioning (TTIQ) Alliance: Support meeting the 2nd Tue each month (7:30pm) • Transgender, Transsexual, Intersex and Questioning. Education, advocacy and support for men, women and youth; PFLAG Edmonton: Meet the 1st Wed each month (7pm) • Free short-term, solution-focused drop-in counseling; every Wed (7-10pm) • YouthSpace: drop-in for LGBTQ youth up to 25; Tue-Sat (3-7pm)

ROBERTSON-WESLEY UNITED CHURCH 10209-123 St, 780.482.1587, www.rwuc.org • Soul OUTing: an LGBT-focused alternative worship • 3rd Sun each month (7pm); worship Sun (10:30am); people of all sexual orientations welcome. A LGBT monthly book club and a bi-monthly film night. Info email jravenscroft@rwuc.org

ST. PAUL'S UNITED CHURCH 11526-76 Ave, 780.436.1555 • People of all sexual orientations are welcome • Every Sun (10am worship)

WOMOSPACE 780.482.1794, www.womospace.ca, womospace@gmail.com • A Non-profit lesbian social organization for Edmonton

and surrounding area. Organized monthly activities from dances, games nites, golf tournament, etc. Monthly newsletter and reduced rates included with membership. Confidentiality assured

WOODY'S 11723 Jasper Ave, 780.488.6557 • Open Daily (noon) • Sat-Tue Karaoke with Tizzy and Patrick • Sat-Sun Pool Tournaments

SPECIAL EVENTS

CELEBRATION OF DIVERSITY Lions Senior Citizens Centre 11113-113 St • Edmonton Immigrant Services Association present a fundraising dinner • Fri, Nov 21 (6:30pm) • \$40 each at TIX on the Square

DANCING FOR THE KIDS Shaw Conference Centre • Celebrities are teamed with professional dance instructors to strut their stuff in a ballroom dance demonstration in support of the Kids with Cancer Society. • Nov 25 • Info at www.dancingforthekids.com

DENIM AND DIAMONDS GALA AND AUCTION Shaw Conference Centre • Fundraising gala for diabetes research presented by the Juvenile Diabetes Research Foundation (JDRF) featuring Martha Reeves and the Vandellas • Nov 15 • \$175 at www.jdrf.ca

FAVA 2015 ANNIVERSARY SCREENING EVENT Metro Cinema, Citadel Theatre, 9828-101A Ave, 780.429.1671, www.fava.ca • Celebrating the old by showcasing the new • Thu, Nov 20 (6:30pm) • Free (FAVA members/crowd by donation (general public)

FESTIVAL OF IDEAS: FEAR AND HAPPINESS IN THE MODERN WORLD Various locations; www.festivalofideas.ca • Nov 13-14 • Winspear Centre, An Evening With Salman Rushdie; Thu, Nov 13 (7pm); tickets at TIX on the Square

GOING ONCE, GOING TWICE... Hellenic Community Centre, 10450-116 St • Art auction presented by Harcourt House Arts Centre and Visual Arts Alberta • Sat, Nov 22 (6pm) • \$40 (adv)/\$45 (door)

JUST CHRISTMAS Alberta Avenue Community Hall, 9210-118 Ave, www.justchristmas.org • A global marketplace • Nov 21-22 (Fri 5:30-9pm; Sat 9:30am-4pm) • Free

SALVOS PEACE AWARDS City Hall, Heritage Room, 102A Ave, 100 St • Presentation of the Salvos Peace Awards featuring speaker John Siebert • Tue, Nov 18 (7:30pm) • Free

SCIENCE SATURDAY FOR KIDS U of A in the Earth Sciences Building off of Saskatchewan Drive • An afternoon of discovery for kids ages 5-12 • Nov 15 (12-4pm)

UBUNTU EDMONTON—BUILDING THE FUTURE Fantasyland Hotel, WEM, 17700-87 Ave • Fundraising dinner followed by speakers to raise funds for Ubuntu's charitable work in Rwanda • Wed, Nov 19 (6pm) • \$100 per person at TIX on the Square

COMEDY

COMEDY FACTORY Gateway Entertainment Centre, 34th Ave., Calgary Trail • Thu (8:30pm); Sat (8pm and 10pm) • Lorenzo Thornton Nov 13-15 • Bob Angeli; Nov 20-22

COMIC STRIP Bourbon St, WEM, 780.483.5599, www.thecomestrip.ca • Hit or Miss Mondays: Each Mon • Alternative Tuesdays: Each Tue • Michael Somerville; until Nov 16 • JR Brow; Nov 19-23 • Claude Stuart; Nov 26-30

THE LAUGH SHOP 1105-6806 137 Ave, Londonderry Mall, 780.476.1010, www.thelaughshop.ca • Sun-Fri (8pm); Sat (8pm and 10:30pm) • Wednesdays are amateur nights at 8pm • Howie Miller; Nov 13 • Johnny Bagpipes Johnston; Nov 14-15; \$25

LION'S HEAD PUB Radisson Hotel, 4440 Gateway Blvd • Comedy Night: Hosted by Lars Caillieu featuring professional and amateur comedians • Every Sun (9pm)

Yes we can (discriminate)!

LGBT QUEERMONTON
TED KERR
ted@vancouverweekly.com

Like many people, I watched Barack Obama's victory on election night with tear-brimming joy. The waterworks started when he mentioned gays by name in the first few lines of his speech and they carried through until I found myself mouthing "Yes we can" along with the audience in Grant Park and the silent chorus from around the world.

I was on a wave of euphoria and hope until half way through the next morning when I realized that in the same moment that many people in California, Arizona and Florida voted for change by voting for Obama they also voted to discriminate against gay people by allowing the ban on gay marriage in those states to pass.

Most famously in California with

Proposition 8, the three states added propositions to the ballot that proposed banning same sex marriage. This summer the state of California legalized same sex marriage, so Prop 8 was not only about banning marriage for gay people but about taking away rights that had already been won. This serves as a lesson that rights can be taken away—yes they can!

The vote against gay people was in part made easier because Obama himself has said that he is not in favour of gay marriage. While it is obvious from his previous work with LGBT communities that his stance on same sex marriage is motivated more by politics than discrimination, I think it gave voters an excuse. They could vote for a leader they believed in and hide their homophobia under the cloak of the same leader's reasoning.

On blogs and in papers the next day many people were blaming the failure to prevent the ban on gay marriage on Black and His-

panic voters. This need to racialize the blame, and roll out the politics of oppression in the face of lost rights in the same moment that America voted for their first visible minority president is disappointing.

IT WAS IN LIGHT of the harsh reality that accompanied Obama's victory that I was more able to recognize the more localized homophobia I experienced later in the week. I had sent a request to a supposed community-centric listserv to spread the word about Exposure: Edmonton's Queer Arts and Culture Festival. I received an email back from the administrator of the listserv stating that he wouldn't be able to post my announcement for a variety of reasons, including that I had missed the deadline and that there were other clients in front of me. Those responses I could accept, but he also stated that he would be unable to send out my post because "it's bound to offend some of our subscribers." Not wanting to jump to conclusions, I emailed him back asking for clarification to which he responded, "There's no need to embark on some sort of

polemic in this—while we have no issue with the content of your festival or with people's sexuality; some of our subscribers however, do—thus, as we don't want to alienate them, we reserve the right to post or not content that may be offensive to some ... Sorry, but, c'est la vie."

His flippant willingness to alienate the queer community, not to mention underestimate his subscribers, shocked and surprised me. He is either assuming that his subscribers are homophobic or he knows that some of them are. He also assumes that the needs and feelings of those who might be uncomfortable or feel alienated reading about a queer arts and culture festival are more important than those who might benefit by finding about the festival. By either supporting homophobia or assuming homophobia he is choosing to enable the discrimination, and thereby becomes a discriminator himself. He has every right to post what he wants, it is his listserv, but one that he distributes in the name of community action in Edmonton. By leaving out members of the community he is failing his subscribers by not repre-

senting the community in its totality to the best of his ability.

I had been a subscriber to his listserv for years and had supported it through placing posts before, which non-profit worked with paid for with what little money they had for marketing. Informing me that he cannot post information on Exposure in the name of subscribers he is in a sense painting a possibility that any of his subscribers supported discrimination, support for homosexual content railroaded. Something that subscribers like the non-profit I worked with might be upset to find since discrimination goes against everything they work towards.

The loss of gay rights in America tempered my excitement over Obama's victory. The realization that someone whom I saw as a local ally is actually a roadblock has reminded me to take things for granted. Together the two experiences have encouraged me to be critical. The future is bright and has promise but will not fulfill itself we must work hard and together. ♥

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The Alberta Student Film Festival 2009 has opened its call for submissions. To enter your film or for info visit asfilmfest.ca or email asfilmfest@gmail.com

The Works Festival—Calls to Enter • Churchill Square 2009 Artisan Market and Food Street Vendors. Reduced rates if you apply by Feb. 15, 2009. Contact dawn@theworks.ab.ca for more info. **Deadline: Apr. 15, 2009** • Churchill Square 2009 Street Stage. **Deadline: Feb. 15, 2009** • 2011 exhibit **Deadline: Aug. 25, 2009** • 2nd Annual Chalk Art Contest. Prizes are awarded on Canada Day, base your entry on the 2009 Festival theme HEAT! **Deadline: June 1, 2009** • 2nd Annual Smaller than a Breadbox. Base your entry on the 2009 Festival theme HEAT! **Deadline: May 1, 2009** • Download applications at www.theworks.ab.ca

Festival organizations in Northern Alberta (north of Highway 16 corridor) are encouraged to apply for the TransAlta Festival City Mentorship/Partnership Grant. Info and application forms available from the Edmonton Arts Council website www.edmontonarts.ab.ca or call Sally Kim at the Edmonton Arts Council 780-424-2787, ext 225

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Drummer needed: Serious inquiries only. Experience and creativity an asset. Quality gear required. Must be willing to commit. Call Sean 780-990-0888 amazaria@gmail.com

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Volunteer website for youth 14-24 years old.
www.youthvolunteer.ca

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Red Cross's Humanitarian Issues Program: need volunteers to help promote humanitarian issues to the Edmonton Community. We are hoping to expand our youth team (12-24 yrs old). Contact Laura Keegan at laura.keegan@redcross.ca

The CRC is seeking energetic, caring, committed volunteers to become Prevention Educators for its RespectED: Violence and Abuse Prevention Program. Canadian Red Cross/RespectED Training Program begins fall 2008. www.redcross.ca/cnar; Education Coordinator: 780.702.4158 / E: edmonton.respected@redcross.ca

Brain Neurobiology Research Program at U of A Hospital is seeking healthy and depressed subjects (not currently taking antidepressants) for various studies. Reimbursement for expenses provided. Call 407-3221 (depressed only), 407-3906 (healthy or depressed), or 407-3775 (female healthy or depressed, including pregnant and just delivered)

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Faking it

ALT.SEX.COLUMN

ANDREA NEMERSON
altsex@altsexcolumn.com

ANDREA: I recently discovered that my husband of 10 years has secretly been participating in S&M activities. He has paid for services of a dominatrix and also has been getting some dominant females on the Internet for whipping sessions. I am coping with the feelings of betrayal and have been getting help with counselling. I have been reading up on the subject. The author Gloria Brame, who is into BDSM herself, gives insight into the various types of S&M activities. I have been open to being a Mistress to my husband. Do you think there is hope for the rela-

tionship if one party is not really into it? I realize this BDSM stuff develops in the psyche a long time ago.
LOVE, WHIPLASH

DEAR WHIP:

Oh, it can be acquired. The real question here is can it be faked?

On the face of it the answer is a resounding yes, since although "real lifestyle" dominants boast their credentials and certainly garner a lot more respect within the community, any kitten with a whip can hang out a shingle and get customers. Not all customers care what their service provider is really feeling or what she does on her night off as long as the job gets done. Of course, you are not a gun for hire, you are the wife. I'm going to guess that will feel a little different to him. Nobody wants a pity fuck (OK, that's not

true, but in general nobody over about age 18 wants a pity fuck) and I'd imagine a pity caning is, if anything, worse. Topping is a lot of work! There's the research, the attitude, the physical exertion, the coming up with good routines, the skills-building, the outfits. Have you talked to him about all this? Is it even what he wants? If so, is it even what you want?

Wanting to save your marriage is admirable, but I'd be careful about going to heroic measures without first determining that it can be saved and that enthusiastic applications of corporal punishment are likely to work. You need to determine if you can forgive him, whether he wants to be forgiven, and whether or not he even responds to you in the dominant role (often it's easier to grovel at the feet of a stranger than at those of the person with whom one shares a bathroom, a dentist and a chequing account). More important to me than whether he thinks you're hot with a flogger in hand, though, is whether you even want to do this. Yes, a taste for S/M can be acquired, and failing that, can be faked,

but I'm just not sure the latter is going to be good for either of you in the long run.

You are being an excellent sport about this, and I'm glad you're getting counselling. I'm a little concerned, though. We must not gloss over the fact that he not only suddenly (to you) unveiled a whole huge new and likely dismaying (at first) side to his character, about which you had no inkling, he has also cheated on you. I am capable of compartmentalizing visits to a pro but "some dominant females on the Internet?" Has he owned up to the cheating, and apologized? Have you forgiven him? Will he be doing it again? These seem rather more important questions, or at least questions which must be asked and answered before you consider moving on to whether you will be his Mistress, his Domme or his Goddess, and whether you will do pain, humiliation, sensory play or domination. I ask again, do you even want to do this? And since you're being so game and open-minded about all of it, have you considered offshoring the tedious parts at all? Yours would not be the first marriage which made space for the husband (so very

rarely the wife!) consulting with a specialist within certain pre-set parameters. It's an idea, that's all I'm saying. If you think it's a really horrible idea, that's OK with me too.

If you really want to do it yourself, and he really wants you to, and you are able to find some enjoyment in it for yourself, and he makes and keeps agreements about any extramarital activities which you can live with and agree to, then I think yeah, there's a chance here. That's a lot of ifs, though, and I am uncomfortable with the idea of his being paid back for betraying you with you going way way way out of your way to make sure his every urge is gratified. You're the top now—do you feel like gratifying him? It would be nice if you could make physically punishing him feel like payback to you but I'm afraid that is the stuff of S/M fantasy. In real life, the worst case scenario might go more like, you punish him, he likes it, and you're stuck serving him by beating him. People talk a lot about topping from the bottom; don't get stuck bottoming from the top.

LOVE, ANDREA

immigrants to their medical appointments to give support and assist with paperwork. Thu, 10:30am-11:30pm. Transportation not required. Leslie 780-432-1137, ext 357

Instructor Support Aide—Assist Health Care Aide Training instructors in a program for immigrant women to present course materials, and students. 8hrs/wk. 8am-noon, or 1-4pm, Mon-Fri. Northeast location. Leslie 780-432-1137, ext 357

Elder Abuse Victim Advocate—Assist, provide telephone support. Mature volunteers, 35+, with calm manner and excellent communication skills wanted. Volunteers receive intensive training and support. Commitment: Two 2 hr shifts/month, plus attendance at monthly staff meeting. Daytime Mon, Tue, or Thu 8am-5pm. Leslie 780-432-1137, ext 357

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Free Up: Radio Free Edmonton on CJSR FM 88 seeking people with a critical ear who will be at protests, picket-lines, blockades, any sites of struggle between people, corporations or governments to simply bring a recorder and send us the footage. riseupradio@cjsr.com; Sam Power, 780-492-2577 ext. 4 for recording equipment and more details

Break the Code! Help and adult to read and write. Jordan Centre for Family Literacy 780-421-7323 www.familit.ca

Senior's Birthday Entertainment Senior recreation/activity centre needs volunteer entertainers for monthly afternoon parties. Weekday message Karen 780-468-1985 seesa.ca

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Volunteers Needed! to assist new immigrants on first time shopping trip for essentials. 2-3 hrs. occas. Weekdays. Call Judy 780-424-3545, ext 249

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Volunteer for ElderCare. Help with daily activities for seniors. Call 780-434-4747 Ext. 4

Canadian Mental Health Association—Edmonton Region Board Recruitment. For info visit www.cmha-edmonton.ab.ca, click on Volunteer. Contact Abigail Parrish-Craig at grammarabby@shaw.ca

ECAWAR (EDMONTON COALITION AGAINST WAR AND RACISM) Volunteers welcome. www.wage-peace.com for info/contacts, 780-988-2713

Become a distress line volunteer. The Support Network, 780-732-6648. www.thesupportnetwork.com

A call for volunteers - Action for Healthy Communities: Questions about AHC philosophy & programs? 780-944-4687 Visit: www.a4hc.ca

CANADIAN LIVER FOUNDATION is looking for enthusiastic volunteers for presentations and special events. Call Carmen at 780-444-1547

Join in the hottest new trend of personal history. Unique volunteer opportunity to develop your artistic and writing skills by helping to put together a collection of life history stories of Edmonton elders. Interviews have been conducted, we now need someone to assist with transcription, storywriting, and/or layout and design. 780-434-4747 ext 4 for info

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Would you like to help people/families affected by Alzheimer's? Socialize with seniors while assisting with games and activities. ElderCare Edmonton, 780-434-4747 ext 4

Help to broadcast news nationally for the blind and print-restricted! Email edmonton@voiceprintcanada.com, or call 780-451-8331

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Canadian Mental Health Association, www.cmha-edmonton.ab.ca Education Program is pleased to offer workshops to give you the skills to intervene with people who may be at risk for suicide. Follow the links to ASIST or call 414-6300

Have you been effected by another person's sexual behaviour? S-Anon is a 12-Step fellowship for family members and friends of sex addicts. Ph 780-988-4411 for meeting locations and info, or visit www.sanon.org

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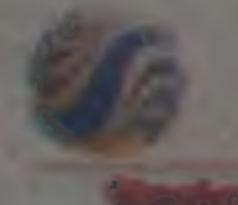
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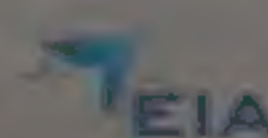
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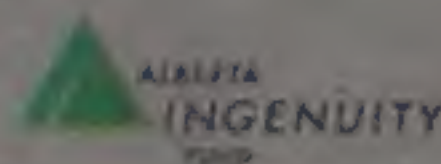
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